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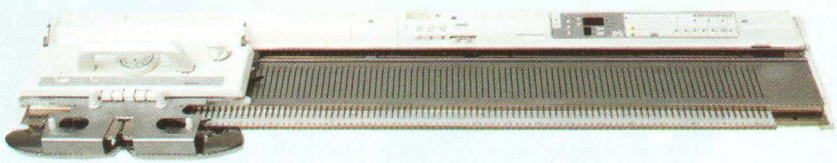

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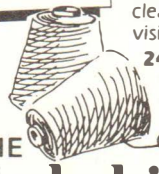

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5/91

Old friends

Dear Readers,

I am sure that you will not mind if I take advantage of my position as Editor and indulge in a little private reflection this time.

I bought my first knitting machine 20 years ago when my daughter Helen was just three months old. As many of you will know Helen is getting married on 4th May to Stephen who also happens to be our legal expert. Yes we really are a family firm. But what has this got to do with knitting you might ask? Well, the first garment I knitted on my knitting machine was a size 20 inch cardigan (give or take an inch or two!) for Helen and she didn't mind that I made the buttonholes too small and the sleeves too long. My first sale of knitwear was a baby's sleeveless top sold at the playgroup and yes I did get the pricing wrong but we all have to start somewhere.

Looking back there hardly seems to be any big event in the family history where the knitting machine has not been involved in some way or other. Our first holiday on the Isle of Wight was booked in at Doris Coutts's guest house by sheer coincidence but my husband still doesn't believe me. At that time Doris ran one of the Isle of Wight knitting clubs and her home was a hive of knitting activity. Regular readers will be familiar with Doris's invaluable articles and this month's is no exception.

Back to the history... Helen was my first model when I wrote my very first book and of course she and Claire who came along three years later have always been roped into photography sessions... mostly willingly. Our Mini Competition this month is for you to send in a photo of a youngster wearing something you have knitted... we can't wait to start opening your letters and do include a few lines telling us about your families or friends: we want to hear about them.

Life isn't all roses and I know that it is not just my own experience but that of many of you, that when things are not all that they should be a knitting machine can be a life saver, giving us something to think about besides ourselves. Even if we're completely laid up, there are still ways of knitting... and if you can't knit you can at least think about it.

We all know that it is important to be nice to ourselves as well as to others and to treat ourselves from time to time but if you are trying not to smoke and trying to lose a few pounds in weight the best treat is to buy something for your knitting machine... non-fattening and no danger to your health (well, only sometimes).

Finally, over the years I am sure that the most valuable thing that my knitting machine has given me is the opportunity to work and earn money at home. I have been able to be around for my family (even if they couldn't see me for yarn) and I have been able to work my schedules around them (including taking work on holiday!)

Having a knitting machine in your home is like having a small business just waiting to be put into action and made the most of. No one would pretend that it is always easy but it is always possible. I know that you will all join with me in wishing Helen and Stephen a long and happy life together. I won't be knitting on 4th May but when the wedding is all over and the guests have gone, I won't be feeling fed up because it is all over... guess where I will be...

Hazel

Teachers are tops!

A tribute

Angie Freeland from Wareham in Dorset wrote to us:

Please find enclosed a letter I have written on behalf of my friends and myself thanking our teachers for City and Guilds Machine Knitting. They have helped us tremendously and I would recommend the course to anyone. We are hoping that you will publish this letter so that they can see just how grateful we are for their help.

Here's the letter which we are pleased to publish.

Dear Editor,
I am writing this letter on behalf of my friends and myself who are attending a City and Guilds Course for Machine Knitting at Bovington.

We started the course in September of last year and we attend the course for one day each month. In such a short space of time we have learnt so much. Both our knitting teacher Mrs Angela Gordon and our design teacher Mrs Lorraine McClean have been patient, understanding, helpful and very dedicated.

If there is something we don't understand they will go over and over it again until we do finally get there.

The course has given us inspiration and enthusiasm, it has in fact changed our lives for the better and we would recommend it to anyone.

We have made many friends, we have something to aim for and although at times we struggle we feel it is all worthwhile.

So, thank you very much Angela and Lorraine for your time, your patience, your knowledge and your wonderful dedication.
Yours sincerely,
Angie Freeland, Chris White, Brenda McDonald and Pat Hoskins.

We are very pleased to print this letter and give some recognition to the hard work done by the adult education tutors and indeed all teachers of machine knitting and its allied crafts. There will always be a need for new tutors and we hope that you are reading Angela Gordon's articles in the mag on teaching for Adult Education. We have another episode this issue.

A few words of thanks

We cannot let this issue go by without thanking all of you who both wrote and telephoned with patterns, garments and ideas for supporting our troops in the Gulf. We are delighted that no further appeals are necessary but we are equally convinced that the knitters of this country should have a mention in the history book.

Hang it all

Stephanie Lawrence wrote to us about full needle rib and about rehanging the ribber comb. Stephanie says:

After knitting 120 rows I took a hanger comb off and re-inserted it. When I went to knit the next row all the knitting fell off the machine (we all know the feeling). When I started again I just left the comb in and let it reach the floor. The knitting was very hard and I wondered if this was normal with full needle rib. Finally, a mental block led me to casting on 80sts each side instead of a total of 180sts.

Doesn't your heart sink when you realise that it is all parting company with the machine. It is especially traumatic if you realise when you are half way across the row because you then usually have to knit the rest of the row knowing that you are stripping all your hard work off. Rehanging the comb can be tricky and it is my guess that Stephanie disturbed the yarn from the feeder and knitted across with an empty feeder – it is easily done. An alternative to rehanging the comb is to wind the knitting round the comb towards you until it is well away from the floor and then rehang your weights over the knitting so that they hold the knitting in position on the comb. Hang them so that they are evenly distributed and if you wish you could also clip a bulldog clip over the knitting to help keep it in place.

Full needle rib is always harder to knit across than any other setting and a spray with the silicone helps to keep the yarn running smoothly. Provided that the carriage is not grating or requiring force to move it, all should be well. The finished result will tell you if you have got the tension right so you need to knit a sample first.

Finally, haven't we all cast on the wrong number of stitches and isn't it maddening when you end up with a back and front that are different in size. You don't know whether to knit another small one, another big one or yarn permitting, one of each.

Not a letter but a telephone call

For any of our readers who are not aware of it we do have an invaluable support system for our readers in the form of our HELPLINE. The number is 0323 27074 and our friendly voice on the other end is Joan Godfrey. The best times to ring are early in the mornings or after 6pm. You are more likely to get Joan in then and it is of course cheap rate. We are sorry if you get the answerphone but Joan is a busy knitter and if your call is urgent then please call this office instead on any day except Wednesday.

One of our readers telephoned yesterday and requested that we put some Christmas knitting in the magazine in mid-summer so that the serious Christmas knitters can get a head start this year and not be waiting for the October issue which is when we usually first mention Christmas. Well, Joan and I discussed this and we decided that whilst we could not devote too much of the summer pages to Christmas patterns, we could do something and we promise that we will. One of the things that we will do is to give you a handy reference of back numbers where you can find suitable Christmas knitting.

Help from Brother

Mrs Coughlan from Goleen, Co Cork wrote to us with a problem on her lace and we passed it on to Jackie Marklew at Brother who wrote back immediately and solved the problem. One of the things that Jackie mentioned in the letter is of interest to all of us. When a machine or an accessory such as a lace carriage has been bought secondhand and as a new knitter you suspect that there is something wrong with it, Jackie suggests that before you send for a mechanic or send your lace carriage back to the manufacturer you get an experienced knitter just to check it first. It may be that there is something small and quite simple that you as a new knitter are not aware of and a quick check could save you time and money.

A tip for left handed knitters

This tip came from Sonia Ockenden of Chatham in Kent and although Sonia wrote the tip for Passap knitters, the same principle would apply to all left handed knitters. Sonia says:

Do not knit the first row of waste knitting with the lock right to left but pass the lock across empty without strippers or yarn, locks on GX/GX. When the lock is on the left, put in the yarn and strippers, set the locks on knitting. Hold the yarn below and then knit the waste yarn rows. When you are sewing on the neckbands, welts etc taking out the waste yarn stitch by stitch and backstitching in place; it is then the right way round for left handed sewers.

A shaggy sheep story

Yarn break

YEOMAN YARNS

There are several new arrivals to add to the extensive range of Yeoman Yarns. First of all we have seven new 'Soft' shades for this year in the popular Chenille range. There are now 31 shades available in this lovely yarn.

SABRINA is still as popular as ever and so the range of shades has been increased to 20 shades with colours for everyone. This yarn is ideal for those who want just a small wool content — 30% Wool, 60% Acrylic and 10% Nylon — it offers the best in softness and wearability. This yarn is especially suitable for schoolwear.

SPORT — 11 new shades have been added to this pre-shrunk 100% Botany wool. The 36 available shades include the latest in muted shades for summer and are specially suited to Jacquard and Fair Isle work.

Pattern leaflets are available from Yeoman Yarns, and their latest pattern book Number 8 produced by June Brereton for Yeoman includes a Grigna Suit and Chenille Jacket with Cashmilon — in fact, something for everyone. For further information contact Yeoman Yarns Ltd, 31 High Street, Kibworth, Leicester LE8 0HS (Tel: 0533 792351).

KING COLE UPDATE

The latest shade directory from King Cole offers a feast of yarns for the machine knitter with a wide range of colours and plenty of choice in yarn types. Superspun, Superwash Anti-Tickle Wool is 100% Pure New Wool and is available in 2 ply on 250g cones and 4 ply on 500g cones and in a range of over 40 lovely shades including black and white. The yarn is machine washable, anti-pill, non-shrink and glides through the knitting machine.

BIG VALUE ANGORA LOOK is available on 400g cones and in 80g balls. 15 exciting shades are available and this yarn is also machine washable.

CORAL SPUN for summer is on 300g cones and is in 10 delicate pastel colours that are themselves shaded and create a very pretty fabric — ideal for the summer knitting.

We are often asked about supplies of **ALPACA** — well King Cole have it on 400g cones in Silver Fox, Arctic Fox, Camel and Beaver. Silver Fox is my favourite in this yarn, but they are all luxury at affordable prices. For further details contact King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX (Tel: 0274 561331).

FOXSTONES YARNS LTD

Foxstones Yarns is a fairly new name to most machine knitters and although their range consists of just 10 varieties, these alone form a range from a luxury 4 ply knit Gold Award 80% Mohair, through to a chunky knit Mohair Tweed Acrylic Mix.

Other yarns include **DEBUTANTE**, a 4 ply Courtelle mix with lurex in 16 pretty shades and on 350g cones.

SAN TROPEZ Cotton, Acrylic and Polyester mix is on 400g cones and is in 12 interesting shades that are not just the plain colour, but have a thread running through them giving a lovely summery effect.

THE MOHAIR TWEED 4 ply ranges from a delicate white with hints of pastels in it to a rich Geranium a Royal and a Fuchsia to mention just a few, and they all have hints of other colours to make the tweed effect. Tweeds tend to have a masculine air, but these are definitely feminine on the whole and just ooze luxury.

EMPEROR 4 ply is an excellent range of colours in 100% Acrylic on 400g cones and the other 100% Acrylic range is the **MONTE CARLO** on 500g cones and this is again a tweedy look and knits as 4 ply on standard gauge machines at around tension 7.

You will be seeing more of Foxstones Yarns in the form of garments in this magazine — hopefully not too far in the future. In the meantime, for more details contact Foxstones Yarns Ltd, Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG (Tel: 0535 636077).

Ann Hodgson was looking for a way of keeping the grass down when she met her first Wensleydale sheep. The rest is history, as JEAN WISEMAN reports

The Wensleydale Longwool Sheep Shop was born as a result of a number of chance happenings. As so often in life, it was luck — but that luck needed to be grabbed hold of and worked on very hard!

The first factor was that Ann Hodgson with her husband Gerald and family decided 14 years ago to move from West Yorkshire to Wensleydale, the home of the rare Wensleydale sheep which were then in decline, but still the producer of the world's finest lustre longwool.

Factor two was that the Hodgsons acquired a house with three acres of land and a subsequent need to keep the grass down. So an interest in sheep-keeping was kindled — an interest which soon developed into the founding of a flock of the rare local breed.

Thirdly, Ann was from a long line of West Riding textile manufacturers on both sides of her family, and she had inherited a love of wool as a fibre.

With the family growing up, Ann decided three years ago to start a unique business combining her commitment to Wensleydale sheep with her passion for wool textiles. She decided to call it the Wensleydale Longwool Sheep Shop — an apt title since you can buy a sheep as well as its products from this retail outlet in the middle of the country.

The Wensleydale shop has now been open for two full seasons, and has established a wide market for its unique selection of merchandise. This starts with the raw wool for hand spinners, some of it from the Hodgson's own flock which can be seen grazing outside. Some fleece is sold semi-processed, as carded wool or combed tops, again for hand spinners.

Moving along the processing chain, the Sheep Shop offers a variety of yarns for hand and machine knitting and for weaving. A large part of the stock is knitwear from a variety of sources. Ann coordinates the skills of a team of hand knitters whose products are often in the shop only for a few days. Some garments are made to order.

Because the production of handknitting is necessarily restricted, and to a degree variable, Ann is keen to extend her range of machine knitted garments, made up in a lighter yarn (2/8s) than the hand knits and very popular with the Dales visitors.

"We have yarn and patterns which emphasise the lustrous character of the wool," says Ann, "and this combines with

the superb handle to make these garments very appealing."

Ann goes on to make the point that Wensleydale wool is not the easiest for home machine knitters to use. This is because the springiness of the yarn — an important element in the quality of the garment — does make it more difficult to handle. But if your aim is quality and higher value-added as a reward for skill, then the lustrous Wensleydale wool with its soft handle is a very appealing prospect.

The Wensleydale Sheep Shop also sells commercial knits and a beautiful range of cloths manufactured from natural white and natural coloured Wensleydale and Blue-faced Leicester wool with silk — a very attractive proposition at about £17 per yard, 62in wide.

The range of goods also includes limited edition prints of Wensleydale sheep, statuettes and Wensleydale sheep mugs and books based on wool crafts and sheep.

Finally, there are the sheep themselves. The Hodgsons' Spennithorne flock has a distinguished record in quality fleece production — three times a finalist in the national Golden Fleece competition, and winner of the lustre wool class at last year's national Sheep Show '90 at Malvern. Past triumphs include Champion Fleece at the Great Yorkshire Show.

In 1990 stock from the Spennithorne flock formed the basis of five new flocks — and in every instance the motive for choosing the Wensleydale breed was the fascination of the fine lustre fleece.

A visit to the Wensleydale Longwool Sheep Shop is a 'must' for any knitter visiting the Yorkshire Dales — and a worthwhile outing for any knitting clubs within reach.

Ann Hodgson delights in talking about her merchandise and her beloved Wensleydale sheep and time tends to be forgotten in the lovely surroundings of Wensleydale.

● **For further information, please contact Ann Hodgson at The Wensleydale Longwool Sheep Shop, Thorney Grange, Spennithorne, Leyburn, N. Yorks DL8 5PW (Tel: 0969 23840).**

A smart jumper with wide stripes. The sleeves continue to form a small yoke

Knitwear Renaissance

Knitwear is back on the fashion circuit as evidenced by the mood at Design in Knitwear, reports JEAN WISEMAN

Design in Knitwear is the definitive trade show: it attracts a host of buyers from all over Europe, Japan, America and Australia to see the best knitwear which British designers and manufacturers can offer. It is also a mind-boggling source of inspiration to anyone at all interested in knitwear, and it covers the whole spectrum from High Street fashion to top international designers of whom we can be justly proud.

Optimism is paramount even though the Gulf crisis kept some buyers away from this year's show. 'Knitwear,' it's said, 'is back on the fashion circuit'. Improved technology in colour and finish enable designers to offer more interesting interpretations of traditional knitwear. And while our classic cashmeres and lambswools continue to be in great demand abroad, more innovative style and colour is now most apparent.

One interesting feature of the Design Show was the strong interest in men's knitwear which is now so very fashionable. For this spring and summer the Hom knitwear collection for men features Jacquard design pullovers and bold Cubist patterning.

A round-neck cotton pullover is in patterning reminiscent of de Chiricos pictures of summery empty towns; a Jacquard striped cardigan in a variety of textures has bands of stylised emblems across the chest and upper sleeves; a sporty pullover has bold symbol patterning at the front; a stylish cotton pullover incorporates structured stripes, graphic Jacquards and a zig-zag pattern all at the one time, while another simple shape cotton pullover is striped in three colours and has an embroidered sailboat and lifebelt nautical motif at the front.

Seen at the show from Assets was a man's handknitted pullover with large sun motif. Quality fibres with lots of pure wool, cashmere, lambswool and cotton

Lorco (left) Round neck cotton pullover has textured look and horizontal Jacquard stripes across chest and on sleeves Lobao (centre) Round neck cotton pullover, striped in three colours, has embroidered sailboat and lifebelt nautical motif at the front Longvic (right) Round neck pullover features allover abstract and geometric patterning

From the Spring 1991 HOM Knitwear Collection Lucca (left) Round neck cotton pullover is in patterning reminiscent of de Chiricos pictures of summer, empty towns Luze (right) Striped round neck pullover has Alcantara applications at the front which give the impression of a town

were all greatly in evidence at the Design Show: the Floral and Basket with lace cardigan by Nancy Vale in 100 per cent wool retails at around £115 while an Eskimo ethnic sweater by Manhattan was also in 100 per cent wool and was partnered by a wool coil hat and gauntlets by Edy Lyngas.

Floral designs, patterned all over like carpet designs, were much in evidence — usually in strong colours on dark or cream backgrounds.

An interesting departure was seen in the creations by Shi who works mainly in cashmere, and whose story we were privileged to write about in a past issue. Here the colours were muted and subtle, and many garments were in fine rib. These included bodies with wraparound skirts; skinny rib dresses with cardigans; ski pants with diagonally shaped tops — and lots of knitted lace in yokes and high Victorian collars and with lace shawls to top dresses. Rib pleated pants are to be worn with a skinny sweater — and one of the most exciting garments by this extremely talented designer was a horizontally-ribbed dress ruched up at one side.

Joining the show for the second time was the Rural Development Commission with a group stand. Its 'Countryside Collection' consisted of five country-based knitwear firms from all over England which showed a variety of hand knits and hand-framed garments in pure wool, cotton chenille, mohair and silk.

Alison Campbell featured floral patterns based on 1940s embroideries; Sophie's Wild Woollens had 3D designs and florals while Temsley Knitwear featured super soft mohairs in striking and interesting combination.

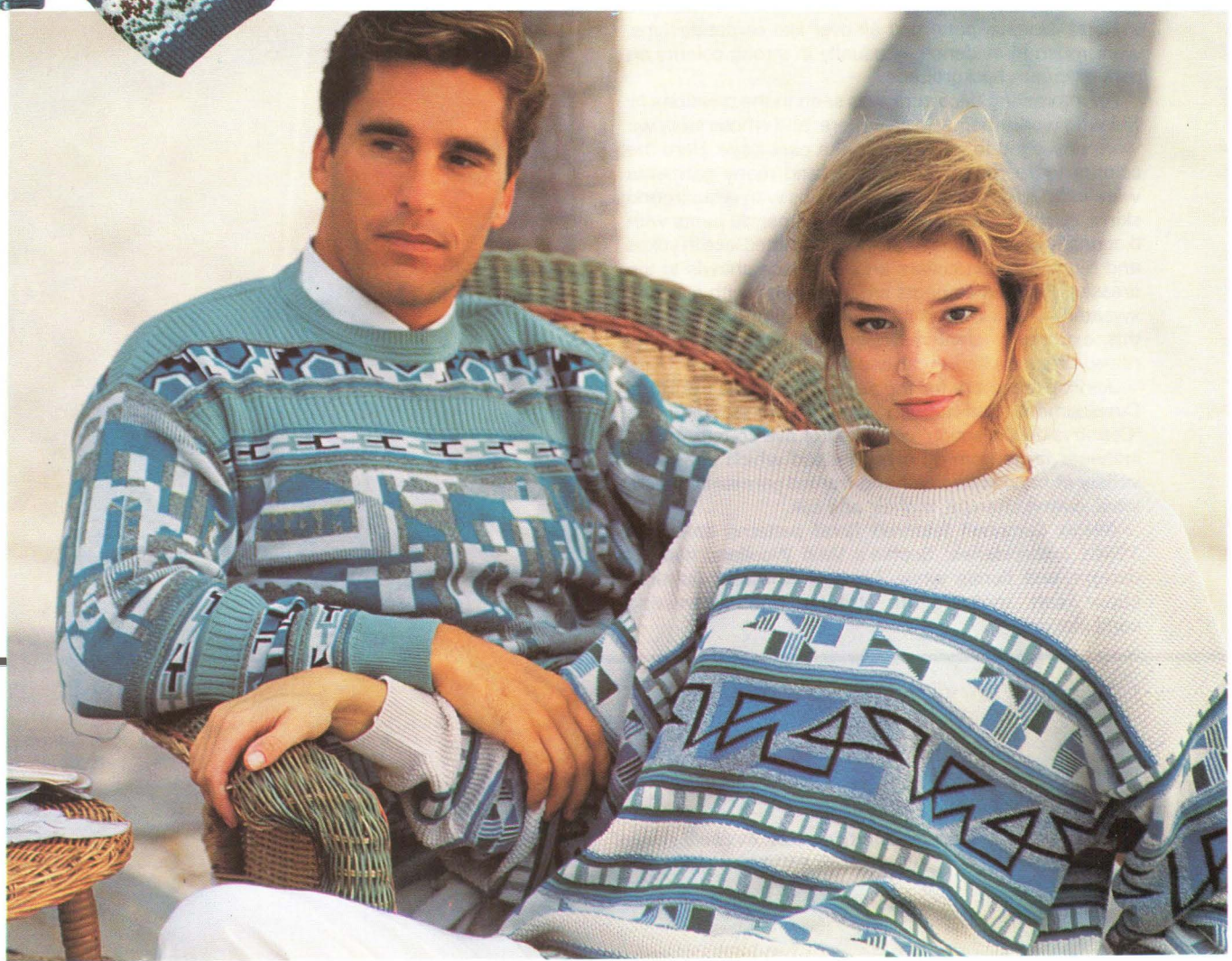
Lompret Sporty pullover has bold symbol patterning at the front

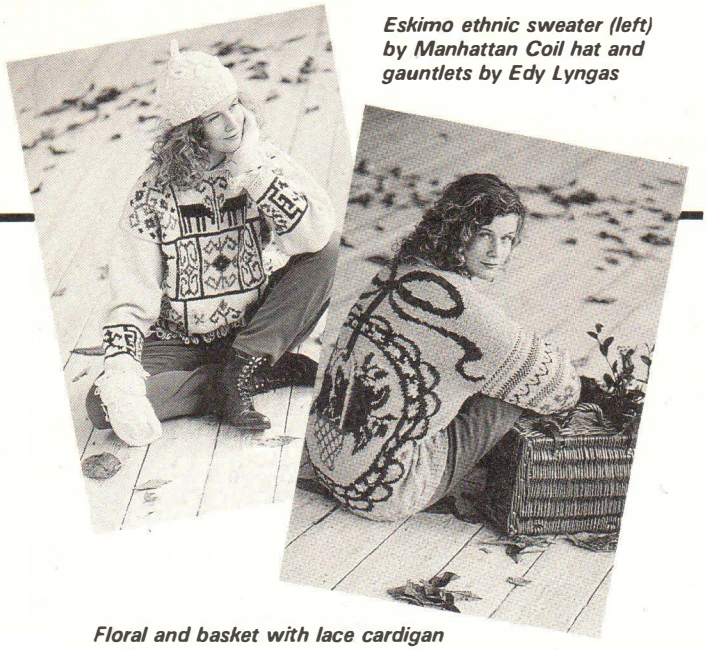
IRISH KNITWEAR FEATURED AT DESIGN IN KNITWEAR SHOW, LONDON 1991

Pastel collection from Celtic Dimension featuring (left to right) cotton from Joan Millar, Stone Circle and Carraig Donn and Deirdre McGuine's alpaca

Lupin (left) Stylish cotton pullover incorporates structured stripes, graphic Jacquards and a zig-zag pattern

Ludus (right) Jacquard stripes and cubist patterning make this cotton pullover very eye-catching





Eskimo ethnic sweater (left) by Manhattan Coil hat and gauntlets by Edy Lyngas

Floral and basket with lace cardigan (right) by Nancy Vale

There was a note of fun at some of the exhibits too: Sophie's 3D designs included hand-appliquéd flowers in yarn: a tulip or polyanthus growing from pots that are also pockets — and each flower has an accompanying bee, ladybird or snail! Using a mix of lambswool, cotton, botany, Shetland and silk, the garments are made up by outworkers, mostly farmers' wives from the surrounding countryside in Cumbria — and they sell worldwide.

On the Selina stand hand-knitted 'picture knits' in mohair featured skaters with maribou fluffy hats and muffs, or mohair sweaters with Christmas trees. Chenille, which is rapidly growing in favour this season, was also in evidence on this stand.

Many knitwear-related organisations had a presence at the show. The British Knitting and Clothing Export Council put forward predictions for Autumn/Winter 1991/92 and called it The Winter's Tale. Six categories were advanced under the titles Fire, Ice, Land, Sea, Air and Rock, showing the continuing awareness of the environment.

The colour families in those sequences are the red family, lacquered red, cherry, amber and hot yellow orange; the white, smoky greys and cold blues of Ice; the chestnut brown, earth brown, grape, wheat, camel, rust and wood of Land; the Emerald green, seafoam green, jade, petrol blue and stormy blue of Sea; the rose, mauve, almond, sky blue and honey of Air; and finally, the rock mineral and metal colours of coal black, charcoal grey, amethyst, ink blue, bronze and silver.

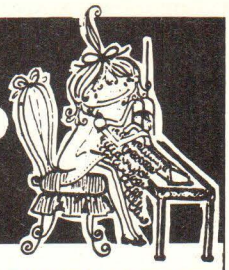
One major thought emerges from the Design in Knitwear show — which cannot be fully reviewed in one single article — and that is the new approach to knitwear styling which gives a new dimension to the classics for which we have so long been justly famed. Most designers report that export orders are constantly on the increase, and one or two said that the problem was 'keeping up output to match the demand!'

It was impossible to leave this Trade Fair without feeling optimistic about the future of knitwear as a whole, and because there was so much to see, we shall be returning to the show in our next issue.

(Please note that all the designs featured are copyright and exclusive and no patterns are available. Hom Knitwear, a wholesale house whose garments are available in good shops and stores, was not at the Design in Knitwear show.)

B.S.K.

THE PROFESSIONALS



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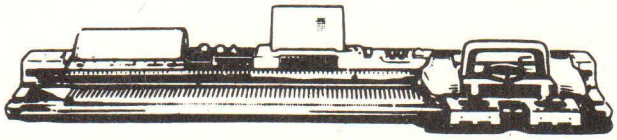

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Vive la difference

The difference between woollen spun and worsted: do you know and does it matter? Yes, it does matter, and ALISTAIR McDONALD tells you why.

There are two principal methods of spinning wool and other natural fibres into yarns — woollen spinning and worsted spinning. It is important that serious knitters are aware of the differences.

There was a time when the artisan had a 'good worsted suit' which was brought out for weddings, christenings, funerals and other special occasions. It probably lasted a lifetime. Today you see bolts of cloth labelled 'Woollen' or 'Pure Wool Worsted' in bespoke tailors and suits in the multiple stores often have these labels.

I doubt if many of the young sales assistants could tell you the difference between the two types of cloth.

The difference lies in the method of spinning the wool.

Why should this concern domestic knitters? It is in your interest to know as much as possible about the materials you use, their properties, and the possibilities of patterning with the two different types of yarn. Also when you come to buy yarns you can speak with some confidence about your requirements.

This confidence will also help you when selling; many of your trade customers are quite well qualified technically and a gaffe such as describing the yarn you use as worsted when it is easily recognised as woollen spun will be avoided. At one of our more prestigious craft fairs a designer knitter assured me that her Shetland garments were worsted — no way! She had lost a certain amount of credibility on this matter: would she be equally suspect in other areas?

Simple definitions of the two types of yarn are:

- *in a **worsted** yarn the fibres generally lie parallel to one another*
- *in a **woollen** spun yarn the fibres lie in a predominantly criss-cross or random way*

In the worsted spinning process the fibres are combed and drafted. These operations remove the short fibres and cause the remaining fibres to lie parallel to one another; the remaining fibres are usually about the same length. This means that the resultant yarn is smooth and regular.

It is stronger than woollen spun yarn; using this method wool can be spun to the fineness of a cotton sewing thread. Woollen spun yarns are more open and spongier and cannot be spun to the same fineness.

A good comparison can be made with builders bricks and rough hewn stone. With each you can build a wall. The finished article will have a rough or a smooth surface depending upon your material. Some people might say that one will have a smooth, uniform, uninteresting appearance while the other has more character.

You could say the same about *plain* materials made from the two types of yarns.

Let's go a little further. In the woollen system the spinner can make use of very short fibres. This is usually the method employed for luxury fibres such as angora, lambswool and cashmere, and it is the method used to spin the short fibres removed during the combing of worsted yarn. (It is also used for regenerated wool, 'shoddy', but that is another story.)

How can the knitter make best use of these two types of yarn?

Worsted spinners tend to make more solid shades than mixtures. You usually have a wide range of bright clear shades from which to make your choice.

The woollen spinner on the other hand specialises in making mixtures — think of all the colours on offer from most Shetland spinners.

Use worsted yarn if you want smooth plain fabric which will wear well. Jacquard, Intarsia and Fair Isle patterns will have high definition. Motifs will stand out well. Lace stitches will look cleaner and the structure is less liable to disintegrate. Cable stitches will be less liable to break because the yarn as well as being stronger is also more elastic. Use multiple ends of fine botany yarns to make your own marl effects.

Use worsted for crisp well-defined stripes. For tight springy ribs which will retain their elasticity when washed and re-washed — use worsted. Use worsted if you are going to have your garment printed.

If you want a rugged, hard-wearing garment for outdoor work or sports, use a worsted yarn knitted to a tight tension. For a tailored look in suits and especially skirts try a worsted yarn knitted in Milano rib — either half Milano or full Milano — you will have a fabric which will wear for ages and look great.

Woollen spun yarn should be used if you want garments which look and feel soft. If you want Donegal or tweed effect yarn it will be woollen spun. Lambswool and cashmere are woollen spun.

As said, woollen spinners usually produce a wide range of mixture yarns; that is yarns where the raw wool is dyed to different colours before spinning to produce typical naturals, greys, lovat and heather mixtures. Plain fabric will have an interesting surface because of the texture of the yarn.

Striping with mixtures and near matching shades gives you the chance to create something unique without resort to elaborate stitch structures. At the present time it is woollen spinners who

continued on page 62

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
N(s) = needle(s)
NWP = non working position
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes

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Purchaser's name .....

Purchaser's address .....

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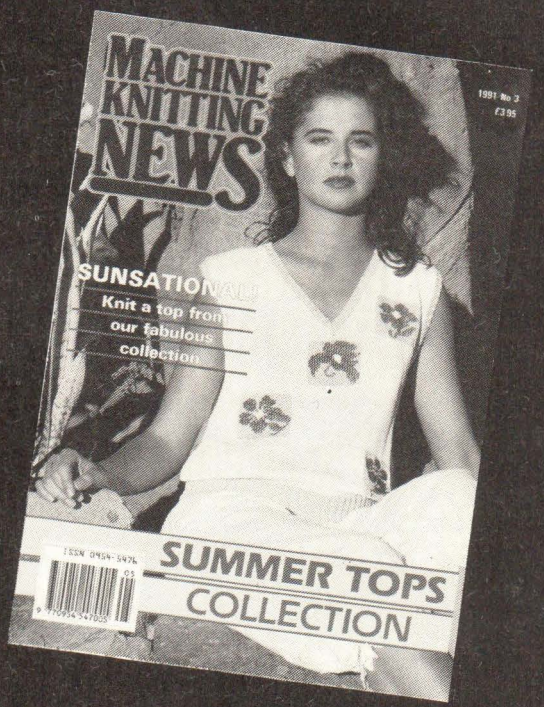

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Plaids can be profitable

KATHLEEN KINDER tells us where plaids come from and how we can use them today...

Plaids are among the earliest textile patterns ever done by man. Fragments of plaid patterned cloth dating back to the Iron Age have been found in a Danish bog.

I am not quite sure how to differentiate between plaids and tartans, but both have certainly been associated with Scotland for a very long time. In the household accounts of James IV dated 1538, there is an intriguing reference to 'Heland tartane hose for the King's Grace', while in 1802 James Robertson of Edinburgh took out a patent for an Intarsia device to knit 'tartan' on the hand frame.

More recently in the early 1970s, to celebrate the arrival of the Passap colour changer, plaid patterns were numerous in Passap publications. At this time pusher patterns were very popular because of course, the Deco had not arrived and plaid patterns were the simplest of all Jacquard patterns to arrange.

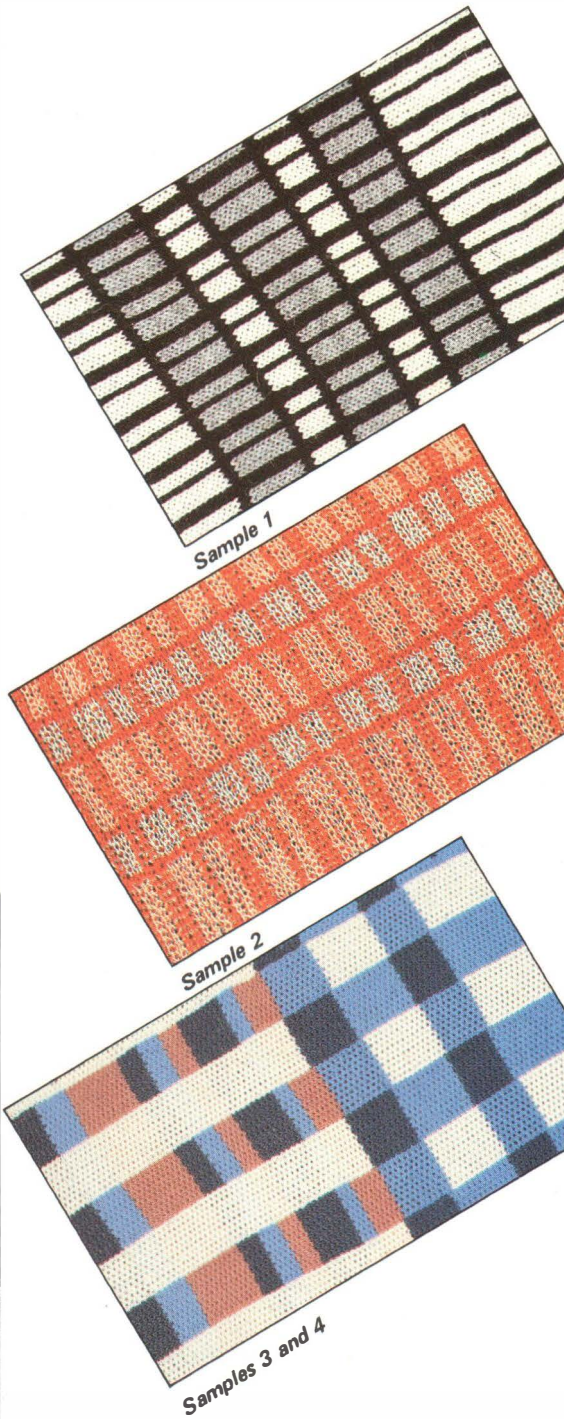
Most machine knitters accumulate left-over yarn on cone. To a commercial knitter, this represents potential profit tied up on the shelves.

In actual fact we could call our left-overs 'frozen assets'. We just need to know how to realise the capital and knitting plaid patterns is one way to do it.

First of all, and especially if you are a Passap knitter, wind off the smaller amounts into balls and slot them on to a folded roller of paper or dowelling rod. Spend a little time arranging the colours and see which ones look good side by side. For many plaids, you will need three colours, two for the background and one for the continuous vertical stripe which from time to time can be made to stripe horizontally.

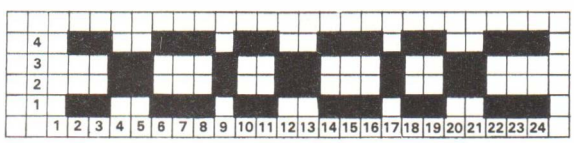
On the Passap Duomatic, we will use pushers, while on the 6000E we can begin by knitting 1106. Because this one row pattern is an eight stitch repeat, it can be done by almost everyone. For standard punchcard machines and single bed Fair Isle, punch the eight stitch repeat across the whole width of a piece of card offcut. One line is all you need and the piece of card is then locked in the machine.

For double Jacquard, a card at least 32 rows long must be punched in the positive and negative row arrangement. The basic repeat is done for you.



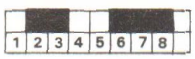
Sample 1 single bed Fair Isle 4 ply acrylic
Sample 2 in Hobby, half tubular tuck Jacquard (Passap)
Samples 3 and 4 bird's-eye Jacquard (Passap) 2 x 2/30 acrylic

Pattern for Samples 1 and 2 (6000E 1106)

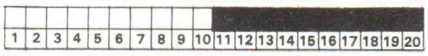


Repeat for Jacquard (Japanese punchcard)

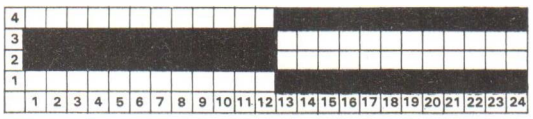
Single bed Fair Isle (punchcard) T8
Passap Duo 80: Marks are pushers in RP.
Blanks are pushers in WP.
6000E: Technique 183, Sample 2. Use OX on the FB SS 4¾FB, 4 RB.
Duo DX ⟵ on the FB, N on RB.
HINT: Single bed Fair Isle pattern, use stocking stitch for horizontal stripe. Jacquard, K4 rows in one colour for horizontal stripe.



Pattern for Samples 3 and 4



Duomatic Jacquard: Marks are pushers in RP. Blanks are pushers in WP.
6000E: Technique 180.
Duo: BX ⟵ on the FB, BX ⟷ on RB.
SS 4¾ FB, 4½ RB.
Japanese electronics, mark single row patterns four times vertically.



Repeat for Jacquard (Japanese punchcard)

HINT: For Jacquard pattern 4, colour 1 (pale blue) becomes colour 2 in the second block.

Electronic knitters, mark the eight stitch pattern four rows high. You will notice that the one line pattern has more marks then blanks. This will create a reverse patterning situation on the Japanese machines. We can have the colour for the vertical stripe in the main feed. This is not changed, but those in feed two are and it is

continued on page 38

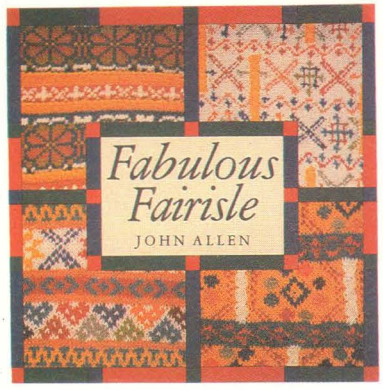
What's new on the market

If you are looking for inspiration for children's knits, then you need look no further than the delightful Nursery Knitting *book by Lena Stengard. It's published by Anaya at £14.95 and our bobble jumper is just one of a host of delightful garments. The photographer of all the delightful colour illustrations is Tracey Orme.*

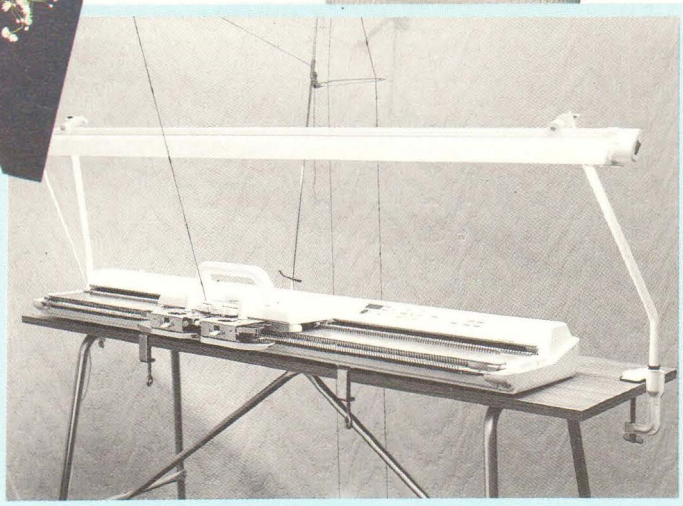
One of the finest selections of motifs we have seen come from The Wendy House run by Wendy Fisher — and we hope to be featuring some of these in the future. Meanwhile, we illustrate 'Clowns', just one of the many ranges on offer. For mail order details write to The Wendy House, 7 Berry Lane, Longridge, Preston PR3 3JA (Tel: Longridge 3236).

Webster's have discovered an exciting new way to decorate sweaters. Endless design variations can be achieved using Webster's flower bag assortment. Flower bags RRP £4.99 with a special introductory offer to readers just £2.99. Details from Webster Craft, Trafford Buildings, Orchard Street, Leyland, Lancs PR5 2NJ (Tel: 0772 623333).

Fashion is total – and therefore includes accessories such as these two millinery models. The beautiful flower trimmed hat which echoes current feminine trends will undoubtedly be seen at Ascot. It costs £450 and is from the Graham Smith model range at Kangol. The alternative tailored proffering is also from Kangol, but pricewise is well within every budget.



Textile designer John Allen has again proved his versatility as an authority on knitting with the publication of Fabulous Fairisle (published by Lochar at £16). This lavishly-illustrated book will be an inspiration to anyone interested in the history of Fair Isle knitwear.



The Keyto Knitlite is purpose-designed for use with knitting machines. Slim and as bright as a 250-watt bulb, it stores easily into the current Keyto cabinet. The clamps make it easy to fit on to any standard knitting table or cabinet: price £49.50. Also newly available is a Craft Light for sewers and hobbyists or all involved in close work. Details from Keyto, Unit 2, Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN (Tel: 0204 491515).

Designs from Trisha Whitfield are always good news – here we publish a selection of her latest creations. Pattern No 501 contains five designs for tops, four sweaters and one jacket knitted in cotton mixtures, the cottons used being Bramwell's Montana or Yeoman's Brittany. The designs are very useful 'basics' and each jumper has a choice of four necklines. They have been designed to take advantage of the lovely motifs on offer at the moment...

AN IMPORTANT REQUEST

Please can any of our readers help with information or ideas for a machine knitter who is handicapped following a stroke.

Our knitter has lost the use of one arm but is anxious to get back to her knitting machine. We feel sure that somewhere some enterprising machine knitter has overcome this problem and we would love to hear from them so that we can pass the information on to our friend.

A LIFE ON THE OCEAN WAVE

Well, not quite, but how about a boating holiday. You are invited to spend an exclusive weekend concentrating entirely on creative machine knitting 'far from the madding crowd' on a 71ft Humber Keel Barge which has been luxuriously converted to a cruising barge and Mobile Craft Centre. The centre is run by Linda Hall, an experienced teacher of machine knitting and courses are very much tailored to suit individual needs. There are books and yarns available and for the non-knitting partners, there is angling available on the river Trent, lovely riverside walks and an abundance of wildlife and scenic countryside. For a warm welcome aboard telephone Linda on 0860 293349 and watch this space next issue for more news.

A NEW PUBLICATION

From Mellors Munro & Co Ltd, a new *Raglan Sleeve Basic Book* containing round, 'V' and polo neck sweaters, round and 'V' neck cardigans and long and short sleeves all in 3 and 4 ply. For further details contact Mellors Munro & Co Ltd, Lakefield Cottage, Main Street, Bradley, Skipton, N. Yorks BD20 9DG (Tel: 0535 635292).

SPINNING BUNNIES

I recently enjoyed a visit to the Ashdown Machine Knitting Club and whilst I was there, I had a chat with Ann Dishman from Uckfield. Ann breeds Angora rabbits and she clips them and spins the yarn. On 25th May Ann is holding a one day course 'Spinning for Beginners and Spinning Exotic Yarns'. The course is from 10am to 4pm at The Old Loom Mill, Ersham Road, Hailsham. The cost of the course is just £10 and you should bring your packed lunch. For further details and for details of Ann's other lessons contact Ann at Briarbank Angoras, Highview Lane, Ridgewood, Uckfield, E Sussex (Tel: 0825 767757). After chatting to Ann about her lovely Angoras, I was quite relieved that she did not have any with her... it's one thing sneaking a bag of yarn into the house and quite another to sneak in a fluffy bun...

COURSES AT SHREWSBURY

For this term Shrewsbury College of Art and Technology will be offering two five week Machine Knitting courses:
Wednesdays 7pm-9pm
starting from April 17th 1991

CLWYD TECHNICS

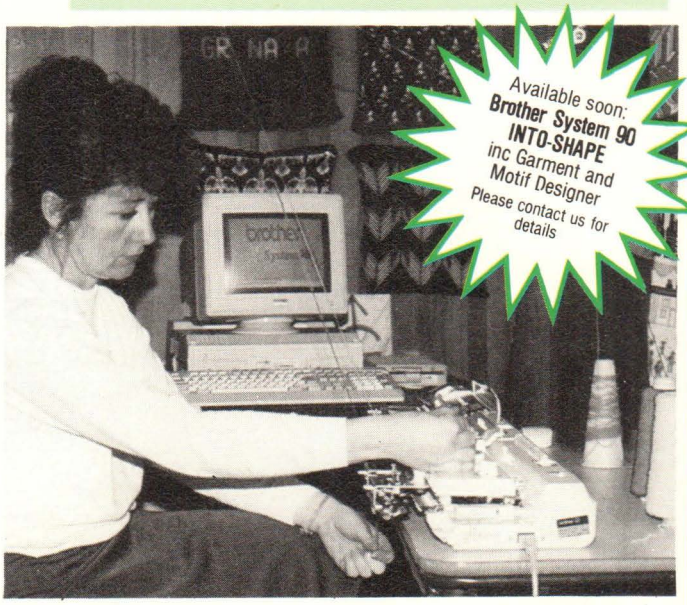
COMPUTERISE YOUR KNITTING WITH YOUR HOME COMPUTER★

BROTHER SYSTEM 90

★The Brother System 90 has been designed for PC compatible computers (dual or hard drive) and the Brother 940 and 950i knitting machines.

CREATE UNIQUE DESIGNS ON YOUR PC AND KNIT THEM OUT ON YOUR KNITTING MACHINE

- Design and knit with up to 4 colours in one row.
- Instant transmission of your design and colour instructions to the knitting machine in one easy step. Once stored in the memory of your knitting machine the computer can be disconnected.
- Includes a built in design package and also allows input from other art packages, scanners and even video digitisers.
- Design on screen quickly and easily and down load your creation directly to the knitting machine.
- "Fit" your design on screen to the desired number of stitches and rows.



PRICE £299 (EX. VAT)

The possibilities are endless - use the vast design capability of the computer to create unique designs on your knitting machine. Available now from selected Brother dealers.

For further information contact: Dept PMK Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Nr Mold, Clwyd CH7 5JH
Telephone: Mold (0352) 741751/4. Fax No (0352) 741348.

— 'More Techniques in Single Bed Knitting'.
Thursdays 7pm-9pm starting from April 18th 1991 — 'Use Your Ribber'.

Further details can be obtained from Mrs Kit Griffiths on Shrewsbury 358898.

AN ANNOUNCEMENT FROM BSK

Bedford Sewing & Knitting Machines have asked us to inform our readers that they have taken over the entire stock of Knitmaster spares and accessories from Knitmaster Ltd who ceased trading last year. Spare parts and accessories for most models old and new can be obtained direct from BSK Ltd on 1234 217096.

ACCENT ON DESIGN UPDATE

This autumn marks the 10th year for the annual one day seminar organised by Hastings Machine Knitting Club. A non-profit making event, the seminars have, over the years, raised over £25,000 for local charities. This year the seminar will be held on 12th-13th October at Claverham Community College, Battle, East Sussex, and it promises to be extra special. The exhibition is more extensive than ever and the popular master classes will be included along with interesting speakers and lots for everyone to see and do. Tickets will be available in the late spring and further information can be obtained by telephoning 0424 892614.

PAT COOK DESIGNS AND CHRISTIANA WOOLS

The very popular pattern kit from Christiana Wools, 'Paisley', is still available and has an optional 'ready drawn' 6000 sheet for an extra £2. The kit is just £12.75 and has proved to be so popular that the request from knitters for more has now been fulfilled in the form of a second kit which is available now. This time it not only includes instructions for both men and women, but it enables you to easily adapt the pattern for a dress. The design is a lovely Norwegian style pattern in three colours with a choice of five different colourways. The kit price is £16.75 inc p&p. For 6000 owners an optional extra of 'ready drawn' sheets is available at £3.50 for the five sheets. For details of these kits and other kits and new yarns available, contact Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS (Tel: 05473 340).

LINKING VIDEOS

Two new videos are available from Hague Linkers. They are:

The Hague Linker with Dianne Benne and this video is to supplement the book written by Dianne for the Hague Linker. It covers basic making up, stitch for stitch linking, cut and sew necklines and decorative linking. The running time is 50 minutes and the price is £14.95.

Also from Hague, Ruth Wood on the Hague Linker. Many of you will know Ruth from the exhibitions and Ruth made this video to take the kni er step-by-step through the whole process of making up a garment. The running time of this video is also 50 minutes and the price is £14.95.

For any further information contact Hague Linkers, 45 Mile End Road, Colwick, Nottingham NG4 2DW (Tel: 0602 870031).

Accessories and any equipment bought for your kni ing machine is only worthwhile and profitable if you are making the best use of it. With these facilities available there is no excuse for anything to be lurking in its box... get it out and use it. Linkers save time and therefore money and we could all do with more of both.

Roses are... profitable

This month GRACE HAYWARD adapts one of her winning patterns from a previous issue so that the 6000E knitters can use it to boost their profits.

I receive many telephone calls and communications via *PMK*, and when a high proportion request the same information I feel it is popular enough to answer the request via this page.

Last October, *PMK* featured my pattern for a lady's sweater in three colours, using the Rose Design from the Deco Designs 101-330, but for the Duomatic 80 only. It has proved to be a winner for profitable knitting and is selling very well. Naturally enough many of you would like to knit it on the 6000. If you haven't got a copy of this issue already, you can send to the publisher, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS for a copy. It costs £1.70 (p&p free).

The alterations to the original pattern are as follows:

Thread the machine from left to right with Navy, Green, Red.

Cast on manually for a 2x2 rib as described, or if you prefer to use Cast On 4 from the Programme then you will have a single N on the right and the left edges. This is perfectly alright, but don't forget to put away the unwanted pushers in RP and their corresponding Ns.

Follow the pattern to 'PREPARE FOR 3 COL FAIR ISLE FABRIC'.

Switch on The Box — READ ELECTRONIC PROGRAMME ABOVE.

Pushers on FB to RP. Always follow instructions on screen.

Locks GX/SX Empty Row K to left.

ENT ENT Empty row K to right. Set locks as directed ie FX/LX.

Knit with three cols as directed on the screen, ie Col 1 Navy, Col 2 Green, Col 3 Red.

ELECTRONIC PROGRAMME

Programme		ENT	CM?	NO	
Erase		ENT	↑ 96		ENT
Cast On	4	ENT	↔ 40		ENT
All St Patt	NO	ENT	Position		ENT
St Patt 'A'	DOT	ENT	Patt after R 0		ENT
READER			To R/L 0	NO	
Card 1 Row 1			To R/L	5—	ENT
Alter		ENT	In Patt at R 0		ENT
Direction	NO		↑ Rep R 0		ENT
Add		ENT	↔ Rep Sts 0		ENT
Add What	DOT	ENT	Test	NO	
READER			All St Patt		ENT
Card 2 Row 25			Form	NO	
Alter		ENT	L.ND—90	60—	ENT
Direction	NO		R.ND+90	60	ENT
3 Col		ENT	Start Cast On		ENT
Add	NO		Start Pos		ENT
Knit Tech	198	ENT	Cast On	ABC	
Enl/Position		ENT	Patt 'A'		ENT

SLEEVES

The original pattern featured the rose only on the sleeves. To repeat this draw the rose only again on Card 3 and 4 and enter it as Patt 'B'. If you keep it in the same squares exactly you will still need to Position it 5— Ns to the left to centre it. If you wish you could isolate the rose to give you a single rose repeated vertically. To do this just answer NO to the question ↔Rep Sts 0.

I hope this information will help those of you who would like to knit this sweater.

Hints and chat from ANDY LEVICK

Hello again. There has been quite a lot happening on the Duomatic front lately. New Passap/Pfaff knitters are joining our ranks daily, mostly by reason of others updating to electronics and selling their earlier machines, and a number are asking for pointers to any pitfalls, so here goes.

Buying second-hand

For those thinking of buying a second-hand machine, I would suggest that, if you can, you take another Passap knitter with you to examine the potential purchase and make sure all is well.

If you don't know another Passap knitter in your area who can give an unbiased opinion, write into our Clublines (see the next item) to ascertain whether we know of a kind body locally who could assist.

You can, of course, make your own examination by checking the following:

(a) that the brake springs on each bed and which hold the needles in position, are not damaged. Brake spring replacement needs expert attention and can be costly

(b) needles should all be in good order, not rusted or bent

(c) similarly the flow combs (the grooves in which the needles lie and run) should not be chipped or broken

(d) check the movement of the blocking rail holding the pushers on both beds and that all pushers move in and out of the rail without breaking a finger nail.

(e) the locks on both beds should be examined particularly on the under sides for possible damage to the transmission springs and hinges and arrow keys

(f) if there is excess fluff, gunge or grease behind the locks or a build-up of fluff in the needle grooves, this indicates an uncaring owner and although grease, gunge and fluff can be easily removed, a multitude of sins can also be hidden

(g) check the colour changer and make sure that all the shuttle holding springs are intact and that all the screws holding the changer to the main beds are sufficiently tight

(h) the Deco should be placed on the front lock and activated through its functions to ensure that it selects when required. Do check that all the feelers on the back of the Deco are in good condition and not broken off; also the little silvery leaf springs, both of which can be easily seen from inspection and at the same time check that the Deco rail is not bent or twisted

(i) the Pattern Reader should also be activated in conjunction with the Deco through a whole pattern card, for signs of wear or damage. All the instruction and Deco pattern books should be handed over and the Instruction Book will enable you to check that all the incidental equipment with the machine is complete.

This may seem a formidable list, but it really does not take that long to check over, and a vendor should not object to prudent examination.

Remember, if in doubt, take a raincheck and then decide. Don't be rushed into a purchase if you are unsure. You are proposing to spend several hundreds of pounds of your hard-earned money and you certainly do not want to throw it away on something

When you first had your machine you were probably startled on more than one occasion by the ERROR message appearing on screen accompanied by a dreadful noise. Today I thought we would look at some of the reaons forthis alarm to sound.

The most common ERROR in the early days is probably caused by not knowing the precise Start Position for the lock (ERROR 207). If this happens to you press ENT to stop the noise, and then move the lock so that the ARROW on the left edge of the front lock (under the cable) is pointing to the first needle channel on the right of the front needlebed. I have found that some new knitters believe that Start Pos is the right edge of the actual knitting.

The Programme of information is in The Box but hasn't yet been transferred to the front lock. The lock doesn't know which is the L.ND and the R.ND or which pushers are required until the lock is passed across the full bed, on the screen's instruction EMPTY ROW.

Electronic machines do react badly to dirt, and ERROR 200 will make itself heard if the machine decides for itself that it is too dirty to register the knitting instructions.

This short tale should be a lesson to us all.

June and I came together about 18 months ago through our common enthusiasm for the Passap Electronic 6000. One morning at 7am the telephone rang. The sad, rather worried voice of June on the other end of the line said: "Grace, I thought I would make an early start but I am finding it impossible to finish a piece of knitting. Every time I knit as much as 200 rows the machine screams ERROR 200 (refer to pages 182-187 in the manual). It is telling me the machine is dirty, but I know my machine is spotlessly clean."

Knowing June, I knew she was speaking the truth, and her machine, as always, would be immaculate. So I suggested she took the front lock off carefully, turned it over to identify the little 'eye' with a small brush either side to keep the eye clean. These brushes do become clogged with dirt and need cleaning from time to time. The brushes are either end of a plastic piece which will lift out allowing you to gently tease out the dirt.

I usually lift mine out with the spike of the orange tool, but do be careful and don't be tempted to poke about with the tool. When you take it out observe how it fits back before you clean it.

At noon June rang again. Now I had begun to think that all was well, so you can imagine my disappointment when the despondent voice said all was not well and the machine was still insisting it was dirty.

"Now June don't despair," said I. "Carefully examine the chrome rail under the number strip and make sure no dirt is caught in the open spaces. Then look along the dull metal strip under the front pushers and around the front lock where it rests on this strip."

With this advice June retreated to her knitting room and the delinquent machine to have another go. At 4pm a jubilant June rang again to say she had cracked it. Apparently every time she stopped knitting she put the yarn into the colour changer. It was when she began to knit again that ERROR 200 screamed. The dirt, or rather sludge, was caught on the chrome rail in front of the colour changer. It was out of view under the lock and was only being picked up when the lock travelled into the colour changer — a sobering thought! Needless to say we both felt like celebrating.

Experience has taught me to knit with a kitchen roll to hand. As I knit I keep an eye on the dull metal strip under the pushers. Every now and again a blackish spot appears which I quickly wipe away, and in this way I seem to avoid too many ERROR 200 alarms.

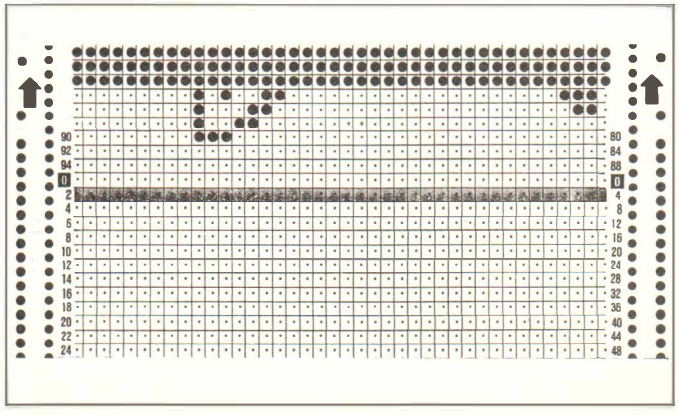
Enough for today. Until the next **Passap People.**

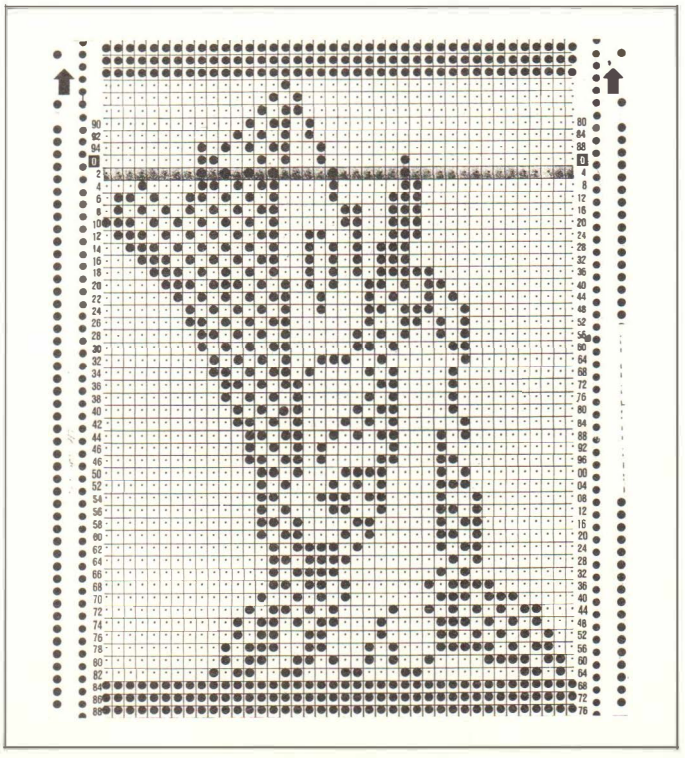
which is going to cost you a whole lot more to put right.

There are a lot of machines available as will be seen from advertisements in magazines or your local paper and there are bargains to be had.

Finally, if you decide that this is the machine you want and it passes examination, and before you actually part with your cash, please, please get a receipt from the vendor stating that the equipment (every machine has a registered number and this can be included in the wording of the receipt) is the sole property of the seller and is not subject to any hire, hire-purchase or other financial borrowing. If it is, there could be difficulties.

continued on page 29





It pays to advertise

In Part 3 of her series on Teaching for Adult Education ANGELA GORDON gives helpful advice on how to advertise your classes

You have completed your market research and determined that there is (or could be) a need for machine knitting classes. Suitable venue and time has been arranged with your local Adult Education Principal.

Do you now sit back and wait for classes to start in September? Not likely! You now have to advertise your class to make sure that you have enough students for it to be viable in September.

You may have been invited to attend a training course for new teachers. These are well worth attending, as not only do you learn a lot about the classroom environment, advertising and student/teacher relationships (purely of the professional kind of course!) you also meet other new teachers.

It is interesting to be in the position of student instead of teacher and to meet other like minded people (no they won't all be machine knitters, but teachers have other things in common).

Your course will be listed in the centre's prospectus, but this on its own will not guarantee a full class. The prospectus is normally used by people looking for a specific course to enroll for and they then look no further.

You would be surprised how many new knitters would never think of a machine knitting class being run by their Adult Education centre. They may not even think of taking a course of lessons, unless they are brought to their attention.

Once you are an established teacher, your reputation will help you to obtain new students. No advertising can equal a personal recommendation from a satisifed knitter.

So, how do we make people aware of our classes? We naturally have to keep the costs to a minimum, but yet make an impact.

I have tried several methods; most worked out but some better than others. One that was a total failure was a small classified advert in my local paper. I had this inserted for several days under the 'Education' column and received not a single reply. People in your town may read the Education section of the classifieds, but in mine they obviously do not!

They do, however, read the 'What's on' section and this is often free, which is even better. I received several replies from having my classes mentioned in that particular column of the local papers. The only problem was that I also had to ask them to stop printing it when the classes were full — they were obviously short of copy!

Most new machine knitters buy at least one knitting magazine (if they are anything like me they will buy them all and anything else to do with machine knitting) so this is obviously a place to have your classes mentioned.

If you write a very nice letter to the editor, giving brief details of your proposed classes, you will find that she/he is only too happy to list your class on the appropriate page. In my mind this is one of the best places to publicise your classes — in December last year I received enquiries for my City and Guilds classes which appeared in the August issue.

Knitters borrow magazines from friends several months after the publication date, so your listing is being read for many months. Do remember to send off details in good time (preferably three months before issue date) as most magazines are produced well in advance. If you have a class starting in September, you will want it to be mentioned in July or August, so send off your letters no later than May.

The next thing on my list is posters. These must be eye catching: make sure that MACHINE KNITTING are the most noticeable words. What machine knitter could resist stopping to read anything about their craft?

Keep details brief, just class venue, time, level (i.e. beginners, intermediate etc), starting date and contact name and/or telephone number. If you have too much on the poster it will look untidy and people will be less likely to phone for more details.

I have posters produced by my printer for a reasonable fee, but now that I have more experience with my computer I could desk top publish them myself, given time.

If you do not compute, or have a friendly printer, but have beautiful writing then obviously that is the way to create your posters; otherwise use stencils or Letraset to get a neat print.

A good drawing, or cut out picture of a knitting machine can be eye catching, but beware of being typecast as a tutor of 'Toymaster' knitting machines (unless you are, of course). Owners of other makes may be wary of joining the group.

Display your posters anywhere that will accept them. You will be more likely to find shopkeepers willing to display your posters if they are A4 size rather than enormous ones that will fill their window. Obviously your local knitting shop, yarn shop, post office, library, craft centre are the first places to display them.

Do make sure you ask. You will only offend if you just stick them up everywhere. Arrange to have them displayed (and attention drawn to them) at your knitting club and keep a supply of enrolment forms with you.

There are many other places to advertise. I am sure that you have lots of your own ideas, but to get you thinking, here are a few more that I have found successful:

Visit other knitting clubs in the area and offer to give talks if you feel capable — don't forget to mention the classes when you have got carried away with talking knitting!

If you can afford to, take a stand at local craft fairs and county shows — if you also sell knitwear (or other craft items) so much the better. Where space permits, take your machine along, as nothing attracts more interest than the sound of a knitting machine. Do bite your tongue when you hear comments like 'Oh, that's not real knitting, the machine is doing all the work' as you inevitably will. Don't retaliate — offer to let them try shaping a neckline in a multi-coloured Fair Isle sample.

Try to arrange to use the display cabinet in your local library, or a building society window, to display samples of your class work.

Wherever you visit personally with or without your machine, be sure to have neatly finished and mounted samples of some of your lesson projects. For example, a board with small samples of various hems, another with miniature sweaters, each with a different neckband and another with the various patterning methods, all in lovely yarns and colours.

If people can see what can be achieved on their machines they are more likely to want to attend your classes. My sample boards have lured many owners of 'machines under the bed' to classes.

● More advice on teaching for adult education next month

DESIGN TO WIN!

IF YOU HAVE EVER THOUGHT YOUR DESIGNS WERE AS GOOD AS ANY YOU'VE SEEN IN NATIONAL MAGAZINES, NOW'S YOUR CHANCE TO PROVE IT!

Profitable Machine Knitting joins its sister publication **Machine Knitting News** and invites you to enter the superb Design to Win Competition. As well as winning £300 top prize money, you could have your design published.

Enter as many categories as you like, and as often as you like — the only limits are your energy and imagination.

The competition is split into three categories:

1) Menswear
Create a design for the man in your life or the man of your dreams!

2) Children's wear
Design a garment for a boy or girl between the sizes of 56 to 87cm chest.

3) 16 plus
Here's a category to really start you thinking — design a garment for larger ladies.

Remember, you don't have to stick to sweaters: your design could be for a dress, suit, jacket or coat. You can use any machine and any repeatable yarn.

When you have completed your design, **send sketches and swatches only,** plus a completed entry form to: **Design to Win, Machine Knitting News, 60C High Street, Burton Latimer, Northants NN15 5LB.**

FIRST PRIZE

£300 plus one year's subscription to a collection of your choice

SECOND PRIZE

£100 plus one year's subscription to a collection of your choice

THIRD PRIZE

One year's subscription to any two collections of your choice

ENTRIES: DEADLINE FOR ENTRIES IS JUNE 28, 1991 SO START SKETCHING NOW SO THAT YOU HAVE A CHANCE FOR THOSE BIG PRIZES.

JUDGING: The entries will be judged by a panel of experts including editors Gloria Ayres, Hazel Ratcliffe and Jean Ryder.

RULES: The closing date for entries will be June 28, 1991.

All designs and patterns, punchcard or otherwise, created as part of this competition must not be copied from any other source. All designs and patterns must be created by the entrant and by entering the competition it is deemed that this is the case. Any design or patterns discovered to have been copied, in whole or in part, will automatically be disqualified.

Responsibility will not be accepted for entries lost, delayed, mislaid or damaged in the post. Proof of posting will not be proof of delivery.

Designs must be totally original and must not have been previously published.

Designs must not include company logos or any other commercial reference.

Judges decision will be final and no correspondence will be entered into.

By entering, entrants agree that their designs submitted for the competition may be used by Litharne Ltd in any form and at the publisher's discretion for promotional or other activity related to the competition and that their designs, if used, become the copyright of Litharne Ltd.

Employees and their families of Litharne Ltd are not eligible.

Winning entries and finalist will be credited by name in the relevant collection.

ENTRY FORM

Please complete this form in BLOCK CAPITALS and send with your entry design and swatch to: Design to Win, Machine Knitting News, 60C High Street, Burton Latimer, Northants NN15 5LB before the closing date, 28 June 1991.

Name .....

Address .....

.....

..... **Tel No** .....

Category: **1. Menswear** ☐ **2. Children's wear** ☐ **3. 16 plus** ☐

I hereby declare that the enclosed design is entirely my own idea and has not been copied in whole or in part, from any other publication nor has it been previously published. I understand that my design may be used for any promotional purpose by *Machine Knitting News* and that should the design be featured in any forthcoming *MKN* publication, it then becomes the copyright of Litharne Ltd., publishers of *Machine Knitting News*.

Signed ..... Date .....

Topical and saleable

This month's design may be topical, but depending on the colours and yarns used, it could also be suitable for many months of the year, writes ROSALIE DAVIS

The original colours for the 'Summer Garden' suit were chosen to give as much contrast as possible between the background colour and pattern itself, while keeping summery colours. As Wharfedale is a wool/nylon/acyrlic mixture, this is an ideal yarn for skirts as well as sweaters as it can be lightly pressed.

You will notice that instead of each square being carefully dotted or filled in as is usual, the 'Summer Garden' design has been drawn freehand directly on to the mylar sheet. This may be a new departure for you, but if you bear in mind that the electronic machines pick up almost any particle of black ink in a square, every square that has been drawn through will be knitted in the contrast colour.

This doesn't work well with all designs of course, as some need to be very precise, but it's well worth experimenting with — try a small design first rather than waste large expanses of mylar sheet with trial runs! Remember not to have lines touching each other if at all possible; otherwise the knitted design could end up looking like a lot of blobs.

If you feel you need to trace the original design, I'm sure it is possible for you to have one enlarged photocopy taken of the page containing the mylar sheet — almost any print shop will do this for you. It is perfectly legal for anyone to take one photocopy of a magazine pattern for their own private use — this is a question that is asked over and over again with regard to mylar sheet designs that have been reproduced smaller than the original.

There are several possible colour combinations that would also be effective in addition to the original colourway. As I'm sure you are all aware of the difference changes in colour choices can make to any given design, other colour combinations can alter the whole effect of the 'Summer Garden' design.

The Rainbow yarn could still be used for the contrast yarn, with Royal Blue for the main colour, which would give a much brighter overall look to the suit, but retain a good contrast between the background and pattern itself.

A softer effect could be achieved by using a denim colour for the main yarn, again with the Rainbow for the contrast colour. For a very summery effect, white could be used for the main colour.

Either the Rainbow could be used for the patterning, which would give a very subtle and gentle effect, or any summery colour of your choice, pale to mid-blues, pinks or peach shades for example. If using a lighter colour for the main yarn than for the contrast colour, all ribs could be edged with the contrast colour, as on the original suit, and fine stripes of two rows each could also be incorporated.

For a really special summer suit, white could be used for the main colour with gold, silver or one of the multi-colour lurex yarns, such as those produced by Twilley, used for the 'Summer Garden' design. Black could also be used as the main colour with one of the lurex yarns suggested for the contrast, which would then make this suit very suitable for winter evening wear.

As there are a variety of multi-coloured random dyed yarns on the market, the suit could be designed for spring with light, pastel shades such as pale greens and pinks, for summer with more vibrant colour mixtures such as reds, blues and bright greens, or for autumn with the lovely rich reddy brown mixtures for the contrast yarn.

White, cream, royal or black main colour would work well for the spring and summer suits, and cream, beige or black would be ideal for the background for an autumn suit. White on a black background would also be suitable for winter day wear.

Dependent upon colours used, gold or silver lurex yarn could be used to Swiss darn or embroider small parts of the 'Summer Garden' design on completion of the knitting, prior to making up the garment. If using a single colour contrast yarn, one of the multi-coloured lurex yarns could be used for the embellishment. Alternatively, gold or silver fabric paint could be used for an evening suit or a mixture of colours for day wear.

To add some extra detail and surface interest, a few beads, sequins or pearls could be added to your 'Summer Garden', with or without the addition of fabric paint decoration.

The original skirt has a 24 stitch daisy border pattern and a 24 stitch single motif butterfly, both taken from the original overall design. You may prefer to omit these altogether or even add a few more.

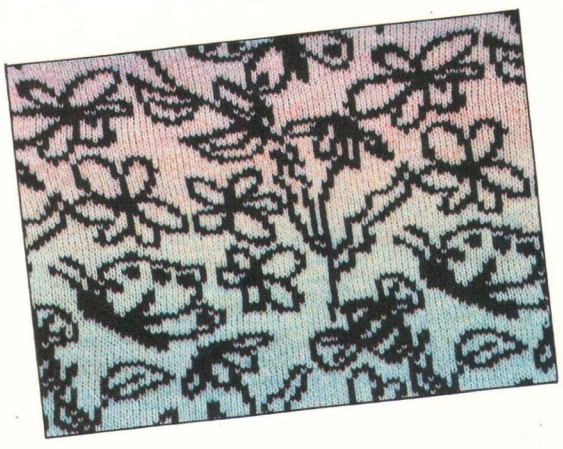
As I have been heard to remark before, most intricate electronic designs have parts that can be taken out and used with 24 stitch or 40 stitch, or in some cases even 12 stitch machines (not forgetting the 30 stitch fine gauge machines if you're lucky enough to own one!). This has already been done with the daisy and butterfly used on the skirt, but if you look carefully you will be able to find some more.

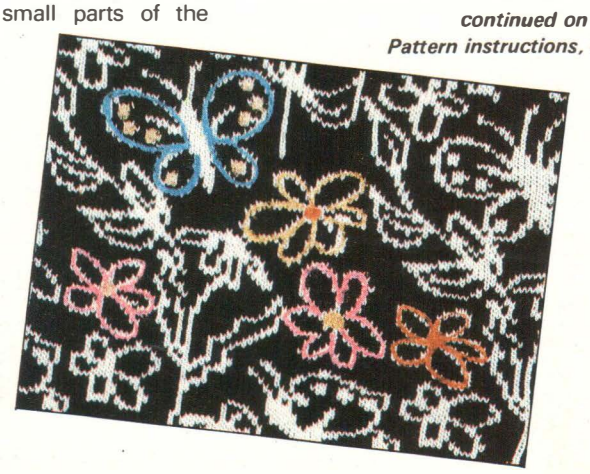
If you are unable to visualise a 24 stitch portion of a larger overall pattern, make yourself a 'window' template. From a piece of cardboard, cut out a square that covers exactly 24 stitches of the original mylar sheet and move this around over the complete design. This will show you what any 24 stitch portion will look like by itself.

The original design may have to be amended in places, i.e. omitting stitches that form part of the next section of detail and which are, therefore, not necessary or complementary to the chosen part of the design. Your 'window' need not necessarily be square — as long as it covers the 24 stitches in width, the length could be to your own requirement.

The daisy border pattern could be used for an all-over design for a sweater or cardigan. It would be most effective if alternate bands of pattern were reversed, or if the second row of daisies were to be

continued on page 28
Pattern instructions, overleaf.





Summer Garden Suit

DESIGNED BY ROSALIE DAVIS

Before you start to knit our lovely 'Summer Garden Suit' we suggest that you read the Inspirations article on page 25 and see just how versatile this pattern is. Suits are always popular with the customers, and this one will be popular with the knitter because it is quick and easy and definitely one for the summer range.

MACHINES
These instructions are written for electronic standard gauge machines with ribber. We used a Brother 950i with ribber.

YARN
Atkinson Yarn Designer Collection Wharfedale 4 ply and James C. Brett Rainbow 4 ply.

FIBRE CONTENT
Wharfedale is 45% Acrylic, 30% Nylon and 25% Wool.
Rainbow is 100% Acrylic.

COLOUR
We used Wharfedale in Navy Shade 11019 (MC) and Rainbow (A).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, W. Yorks WF5 9SA or James C. Brett, 32/34 Clyde Street, off Park Road, Bingley, W. Yorks.

SIZES
SWEATER
To suit bust 81(86,91,96)cm.
Finished measurement 102 (108,114,120)cm.
Length 65cm.
SKIRT
To suit hips 92(98,104,110)cm.
Length under band 60cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Atkinson Yarn Designer Collection Wharfedale 4 ply.
2 x 400g cones in MC for each size.
James C. Brett Rainbow 4 ply.
1 x 400g cone in A for each size.
Waist length of 25mm elastic.

MAIN TENSION
31 sts and 41 rows to 10cm measured over stockinet (tension dial approx 7=MT).
Tension must be matched exactly before starting garment.

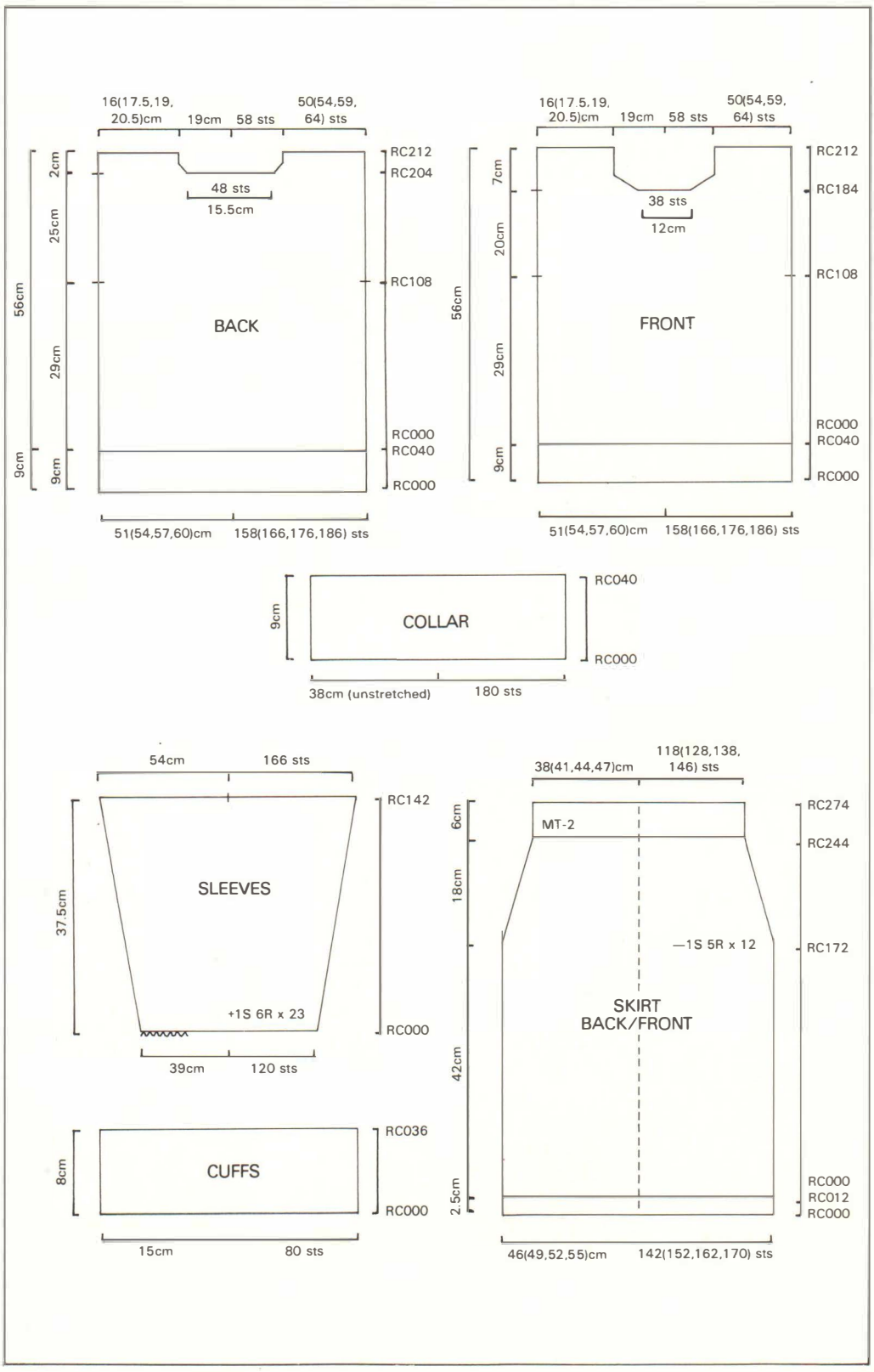
ABBREVIATIONS
See page 12.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

SWEATER
BACK
Using A, cast on for 1x1 rib 160(166,172,182) sts. K3 tubular rows. RC000. Using MC and MT-4, K to RC40. Trans sts from FB to RB. RC000. Using MC and MT, K1 row. CAL. Set machine for Fair Isle patt. K1 row to select Ns. Thread A in feeder 2, set carr for Fair Isle, MT+1 and cont in patt to RC108. Place markers each side. Work to RC204. Note position in patt.

SHAPE NECK
Using a separate length of MC, cast off centre 48 sts. Place sts at left to HP. Set carr for hold. K1 row. Cast off 2 sts at beg of next and foll alt row, 1 st at beg of next alt row. K to RC212. Cast off 51(54,57,62) sts. Return sts at left to WP. Reset machine to correct place in patt. Return RC to 204. Complete left side to match right side reversing shapings..

FRONT
Work as given for back to RC184. Note position in patt.
SHAPE NECK
Using a separate length of yarn, cast off centre 38 sts. Place sts at



left to HP. Set carr for hold, K1 row. Cast off 2 sts at beg of next and foll alt rows, 3 times altog. Cast off 1 st at beg of alt rows, 4 times altog. K to RC212. Cast off 51(54,57,62) sts. Return sts at left to WP. Reset machine to correct place in patt. Return RC to 184.
Complete left side to match right, reversing shapings.

SLEEVES
Using WY, cast on 120 sts and K a few rows. K1 row with nylon cord. RC000. Using MC and MT, K1 row. Set machine for Fair Isle. K1 row to select Ns. Thread A in feeder 2, set carr for Fair Isle, using MT+1 cont in patt to RC142. *At the same time,* inc 1 st each end of ev 6th row, 23 times to 166 sts. RC138. K4 rows. RC142. Mark centre of work and cast off.

CUFFS
Using A, cast on 80 sts for 1x1 rib. K3 tubular rows. Using MC, RC000, MT-5, K to RC36. Trans sts from FB to RB. Rehang first row of MC from sleeve on to Ns. Place 2 sts on alt Ns. K1 row and cast off.

COLLAR
Using A, cast on 180 sts for 1x1 rib. K3 tubular rows. RC000. Using MC and MT-3, K to RC10. MT-4, K to RC30. MT-5, K to RC40. Trans sts from FB to RB and cast off.

TO MAKE UP
Join shoulder seams. Attach sleeves to main part, matching centre markers to shoulder seams. Join side and sleeve seams. Sew cast off edge of collar to neck edge of sweater.

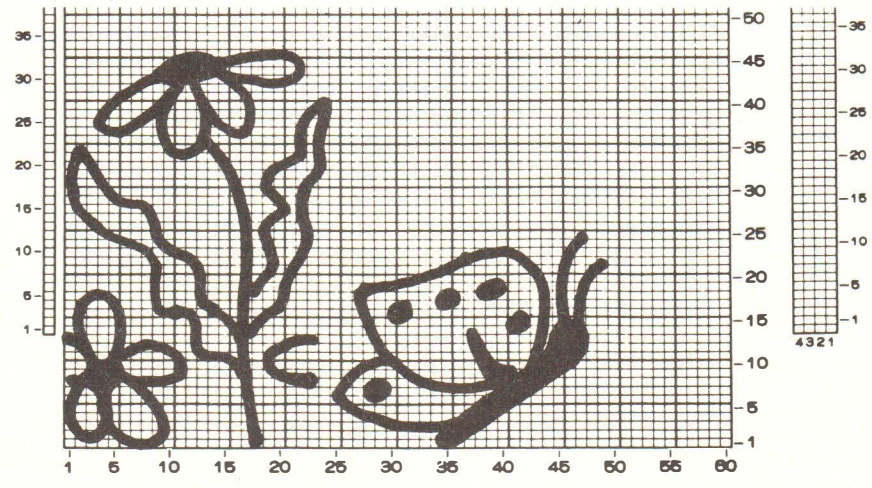
SKIRT
FRONT
Using A, cast on 142(152,162,170) sts for 1x1 rib. K3 tubular rows. Using MC and MT-3, RC000, K to RC12. Trans sts from FB to RB. RC000. MT, K1 row. CAL. Set machine for Fair Isle 2. K1 row to select Ns. Thread A in feeder 2, set carr for Fair Isle, MT+1, K46 rows Fair Isle. RC48. Using MC only and MT, K5 rows. CAL. Set machine for single motif over Ns 13-36 at right of centre '0'. K1 row to select Ns. Thread A in feeder 2, set carr for Fair Isle, K24 rows single motif. Using MC only and MT, K to RC172. Place markers each side. Cast off 1 st each end of ev 5th row, 12 times. K to RC244. Place markers each side. MT-2, K to RC149. MT+1, K1 row. MT-2, K to RC274. Cast off loosely.

BACK
Work as given for front to RC48 (completion of Fair Isle 2). Using MC and MT, K to RC172. Complete as given for front.

TO MAKE UP
Sew in loose ends from single motif. With right sides tog, join side seams. Fold waistband in half to wrong side and slip stitch or machine zig-zag stitch in place leaving a gap. Insert elastic, secure ends and close gap. Press seams on sweater and skirt.

PATTERN 1

PATTERN 2



Inspirations

continued from page 25

'staggered' and not sitting directly on top of the first row.

The sleeves of the sweater could be knitted with a different design to that used for the front and back — a fashionable and effective way of adding extra interest to a garment. The same daisy border with the single motif butterfly could be knitted above the cuffs, placing the butterfly over the centre 24 needles; a few single motif flowers and butterflies could be knitted at random or one vertical row of butterflies and/or flowers could be knitted from cuff to top.

Instead of knitting the original sweater, the pattern instructions could be used to make a cardigan by knitting the front in two halves, following neck shapings as for the sweater. Front button and buttonhole bands could be added by knitting bands vertically and sewing from welt to neck, by picking up stitches along the fronts (approximately three stitches for every four rows knitted) or by means of crocheted bands.

The latter is very effective, adds some extra interest and, best of all for many knitters, obviates the need to make buttonholes! This would make another attractive and versatile suit, ideal for most of the year.

A short-sleeved sweater or sleeveless camisole top could be made from the contrast yarn, either plain, or with one or two single motif butterflies or flowers incorporated using the main colour. One double size motif could be knitted on the centre front of your top, another attractive variation on the original design.

If any form of embellishment has been added to the cardigan, this could also be added to the detail on the sweater or camisole. The cardigan could have little flower buttons in the same colour as the contrast yarn, or if using a random-dyed yarn, buttons alternating in the different colours incorporated in the yarn, for example, alternating pink, pale blue and pale green.

Two alternative colourway samples have been knitted to give you some idea of possible variations. The first has been knitted with the main and contrast colours reversed — you could retain the original colourway for the skirt and use this version for the sweater or cardigan. The second sample has been knitted in black and white with fabric paints used for additional interest and colour.

If you're lucky enough to have an electronic chunky, this design would make a really interesting and unusual DK cotton or cotton mixture sweater of the type that can command a high price tag. Although the floats will be proportionately longer, these can be hooked up on subsequent rows as you knit and so not be a problem.

The design does include one or two long floats, but you will see these as you knit and can hook them up as suggested.

As thoughts will no doubt by now be turning to the warmer weather on the way, next month's design has a nautical flavour and is suitable for both ladies and the menfolk.

Manual labours

There are some things that the manuals don't tell you: things that go wrong and, even more important, how to put them right. BETTY ABBOTT fills in some very useful gaps for us

Have you ever noticed how all the manuals and most of the articles we read about our craft assume that nothing ever goes wrong, that no stitches ever drop unintentionally, that we never have a lapse of concentration and end up with a less than perfect piece of knitting?

I wish I could aspire to such a standard but I have to confess that, far from being a perfect knitter, if I am an expert at anything, it is at inventing new ways to make errors! Each knitting machine I own has come complete with a resident gremlin, ready to indulge in every mischief imaginable.

It has been in dealing with some of the resulting horrors that my mending and repair techniques have evolved.

Over the next two months I hope to go over most of the simple ways I use to put things right. Why not include it as a suitable topic for a practical learning session when you next draw up your knitting club programme, for it is something which is seldom admitted, let alone shared.

Along with a large slice of patience, good vision (a magnifiying glass or reading glasses can help here) and good light, keep at hand in your repair kit a selection of fine to thick, short, large-eyed, blunt ended yarn needles, a set of fine short sock needles (2mm or finer), a pair of small, pointed scissors or snips, a crochet hook and a latch tool. Fine industrial machine needles make excellent mending latch tools for finer ribs and firm tension work when a standard size can be rather cumbersome.

It can be hard to decide whether a particular mistake is worth repairing or whether it is better to mutter a few special 'knitting' words — someone should make a collection of these and compile a dictionary — get out the wool winder and knit it all again, hoping for a better result. But if you know your own mending abilities you can weigh up the time involved, the possibility of further mistakes (when the gremlins are hyperactive), whether the yarn will reknit well and so on. Almost anything can be invisibly mended, in fact, it can become a puzzle solving challenge, as addictive as any jigsaw or crossword.

There are two basic types of repairs: 1) where stitches have dropped in the course of knitting and need to be darned in invisibly and 2) where the yarn within the garment is deliberately cut in order to carry out a correction to a pattern.

The simplest repair is a single dropped stitch in a stocking stitch fabric. In effect when the stitch is closed, an extra row of knitting is inserted for that one stitch so my rule is to use a finer yarn and keep the stitch as small as possible.

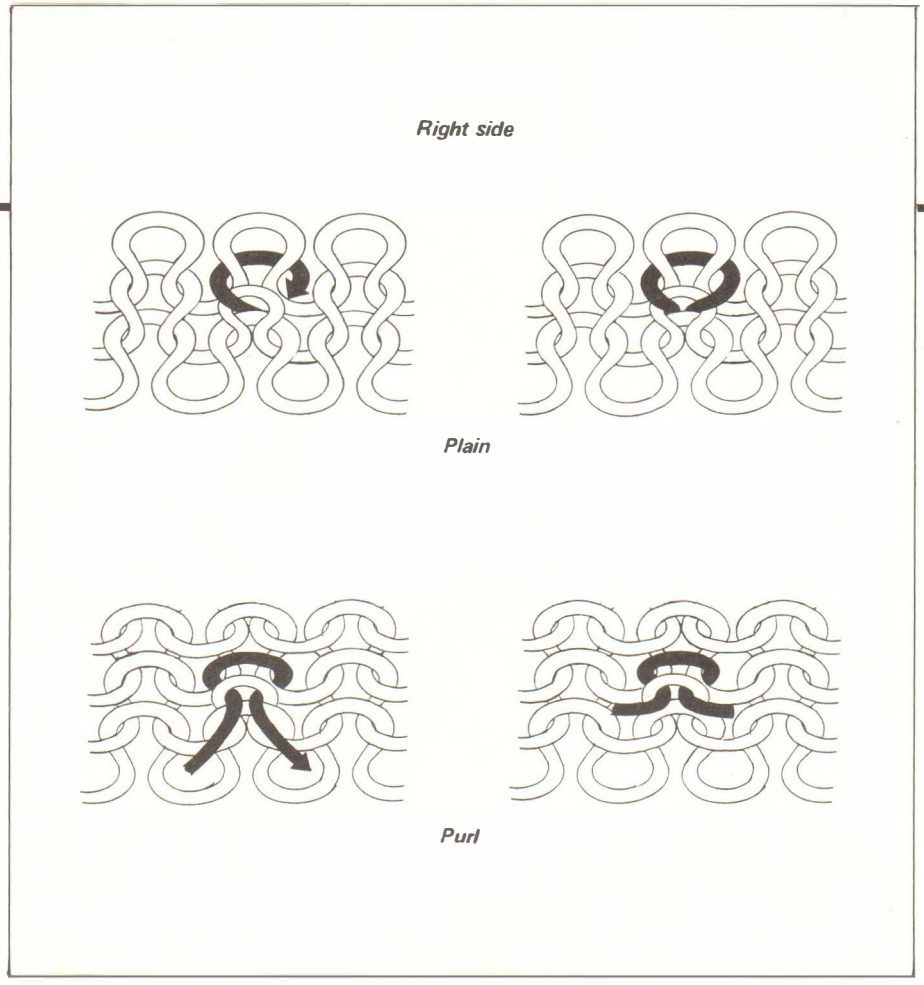
Ideally use ¼ or ⅓ the number of ends of industrial yarn, or strand down plied yarn. Take twice the required length, double over, thread through needle and use the resulting loop as an anchor to fix to wrong side of fabric, one row below and next to the stitch to be closed. Having latched up all bars of ladder, have needle behind work, on plain side bring needle out through the centre of open stitch, behind side bars of stitch to be re-formed immediately above, and back into centre of open stitch. Take needle back to wrong side, empty needle and rethread with half the ends of yarn, darn invisibly along one side of same stitch file for two or three rows. Rethread needle and take remaining ends of thread down same stitch file for two or three rows. If the yarn is slippery a small backstitch can be included for safety. Pull slightly when trimming ends so that they disappear into fabric.

When purl side is right side, anchor loop on plain side, turn, with purl side facing, bring needle through at side of open stitch. Put needle through open stitch, bring it out of one side bar, across and back into second side bar. Finish ends off on plain side along file of adjacent stitch. Ends of yarn are much less likely to work loose when darned in vertically, the only exception being a sideways knitted garment piece.

Unless plied yarn is very strong, e.g. 4 ply crepe, it is unlikely that you will be able to get a sufficiently long and strong end to double over into the needle. Remove at least one ply to fine it down, bring needle out of centre of open stitch and unanchored, leave sufficiently long end to rethread and finish off as above, one end threaded up the stitch file the other down the stitch file.

Exactly the same method applies to rib stitches, anchor on wrong side, close on right side, darn in ends vertically on wrong side.

There are times when it is useful to take advantage of this mending method. Perhaps because of damaged needles, tension choice or weight, a welt/cuff rib has knitted with an occasional tucked stitch. As soon as ribber stitches have been moved to the main bed, take small pieces of contrasting coloured waste yarn and knit one of them on each rib stitch which has a tucked stitch in its file. When fabric comes from machine, remove each piece of waste yarn in turn, ladder down to row below tuck, latch up and repair. In this



way tucked stitches over any rib sequence can be corrected.

If transferring from a 2x1 commercial rib, knit either the back or front stitches where they double up unless both stitches in rib are tucked. Take the needle through both open stitches to close, using the stitch formation already knitted into the fabric as your guide.

When repairing a stitch in this way it is important to make the repair stitch as small as possible in order to take up the slack from the open stitch, otherwise the extra yarn moves into the stitch on either side, giving an uneven tension. In some cases you may wish to embroider a false stitch over the repair, but I seldom find it necessary to do so and the extra thickness can show.

So long as the fabric below the repair can be accurately reconstructed there is no problem wherever the stitch was dropped, be it a rib cast on or the middle of a tuck stitch panel. Make a deliberate ladder in your tension swatch to give the necessary clues for a successful reconstruction.

For an even more easily read guide, knit a small stitch sample, and use different colours for each row over the problem area, e.g. to see the row by row stitch sequence over a four row tuck, knit the pattern through say three times in main yarn and once or twice using a different colour for each of the four rows, say red, white, black, green, then at least once more in main yarn. Press to set stitches, then run down appropriate ladder. You will be surprised how easily this trick simplifies a difficult stitch structure.

Single dropped stitches in Fair Isle are easily dealt with; I prefer to latch up to one row below the end of the ladder and to replace the last row with a new full size mending stitch to follow the flow of the pattern. The loop from the stitch which was not latched up on the last row can be neatly caught when the ends of mending yarn are being darned in.

Lace patterns can be the most difficult to deal with unless the pattern stitch construction is completely understood. Watch the position of any transferred stitches to see whether they lie under or on top of the fabric. A stitch sample using a two colour, two row sequence gives a good reading to follow through.

If the dropped stitch occurs near the top of a garment piece, before knitting the cast off row ready for latching off, knit a short piece of waste yarn on to the needle, carry on with the latch off, then later ladder the stitch down, latch up and mend into the waiting cast-off chain space. Sometimes a Half Fisherman's Rib file insists on knitting off instead of tucking; this can be laddered down and tucked as it is latched up. Beware that a Full Fisherman's Rib is much more awkward to correct because the stitch that knits in one file tucks in the ones on either side making it difficult to find the correct latching sequence.

Racked ribs are not a problem so long as the stitch structure is understood, use the pattern alongside as a guide to where the stitches should cross; if in doubt, knit a two colour, two row sequence sample.

● **Next month: More ways to right the wrongs**

Passap People
Andy Levick

continued from page 21

Clublines

Calling all Passap or Pfaff clubs. We are in the process of compiling a list of clubs which are run exclusively for Passap or Pfaff knitters in the UK and Ireland. If you would like your club added to the list, please let us have (a) the name of your club and where it operates and (b) the name of the organiser and a telephone number for contact.

Back to the farm

I promised you a goat motif and here it is. It is a Toggenburg goat head, a design commissioned by me from Lavinia Lawry-Johns of LeeBee Lifestyles. I use it as a single motif on sweaters for some of my goat owning friends. Black with white or brown with cream are the colours I have used most successfully.

While on the subject of these designs, I would like to make it clear that if they are designs which I have made myself (and some of my animal and Fair Isle type patterns go back as far as 1973 when they were done by manual selection from graphs) I do not make any attribution.

If I have commissioned a design from someone else (and paid for it) as with the goat, I say so and if it is someone else's design I say so. I do not use designs from another source and then claim it is my own.

It is, of course, possible to make a pattern very close to one already in existence quite by accident; after all, motifs have been around for many years now.

I am aware that a lot of patterns designed by me have turned up on garments knitted by another claiming the pattern as their own. C'est la vie!

Tail end

You might like to have a look at the latest ***MKN Men's Collection*** now available which contains a couple of very acceptable patterns for Passap/Pfaff machines. You should be able to find it in your local newsagents or retail outlet.

Until the next time, carry on knitting our way.

Child's Jacquard Sweaters

DESIGNED BY MONICA BYWATERS

Children's garments are the ideal garment on which to learn a new machine or a new technique. If you are the proud owner of a new Singer electronic machine or if you have never tried Jacquard knitting, these lovely patterns should get you started on the right track. Read Monica's helpful article first and then start knitting.

These two children's sweater can be knitted on any of the Singer double bed machines including the new 9000. They were knitted using Jacquard Method 1V, that is with the knit and Jacquard button depressed and the needle return levers on the top bed in the upper position and the knit button only on the bottom bed. The yarn used is 2/30s and only one strand is used for both the main and contrast colour. The welts are knitted using 2 strands of yarn to obtain a firm rib. By using only one strand of 2/30s, you can make very economical garments as each garment weighs only a few ounces. This particular setting of Jacquard is very suitable for knitting children's sweaters since there are no floats to catch little fingers and because of the close nature of the stitch, the garments are very warm. If you are knitting for profit, then one cone of 500g of 2/30s seems to go on forever, and although you may need to outlay quite a large sum to start with to obtain a variety of colours, the reward will be that you will have to replace cones much less frequently than with say 4 ply. When knitting Jacquard, a certain amount of 'show through' of the contrast colour is inevitable so do knit a tension swatch first to make sure that the colours that you think are suitable do work together. Light coloured background colours seem to give the most 'show through' and I find that two bright colours work well together, the royal and red used on one of these sweaters is a good example of colours which blend well. I have used 2x1 rib on the welts and then close rib for the Jacquard. To eliminate the holes which can appear between the rib and the Jacquard I always bring up the empty Ns and then knit three circular rows and row of close rib at the rib tension before starting the pattern. Holding position cannot be used when knitting Jacquard so I have used the cut and sew method for the neckline and then backstitched the neckband on afterwards. When increasing on the sleeves, use side weights and move them up after each increase otherwise you may lose the end stitches. I have given two small repeat patterns which can be used for any current or older models of Singer electronic machines, but you could try this pattern with any of the Fair Isle patterns included with your machine.

MACHINES
These instructions are written for all Singer or Superba double bed electronic machines.

YARN
Bramwell 2/30s.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Royal (MC) and Red (A). Bottle (MC) and Turquoise (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & CoLtd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 61(66,71)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell 2/30s.
1 x 500g cone in MC.
1 x 500g cone in A.
(See introduction above about yarn amounts.)

MAIN TENSION
40 sts measure 13cm and 40 rows measure 9.5cm over double bed patt (tension dial approx 3/3). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

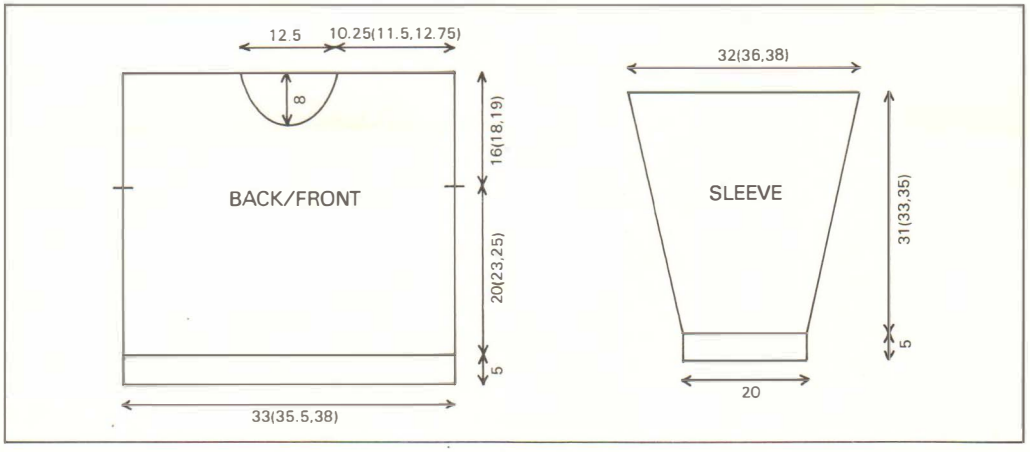
NOTE
Mark pattern sheets with designs as shown. The pattern is worked over close rib using Jacquard method 1V. All ribs are knitted using 2 strands of yarn but the Jacquard is knitted with one strand of MC and one strand of A. Measurements given are those of finished garment and should not be used to measure work on the machine.

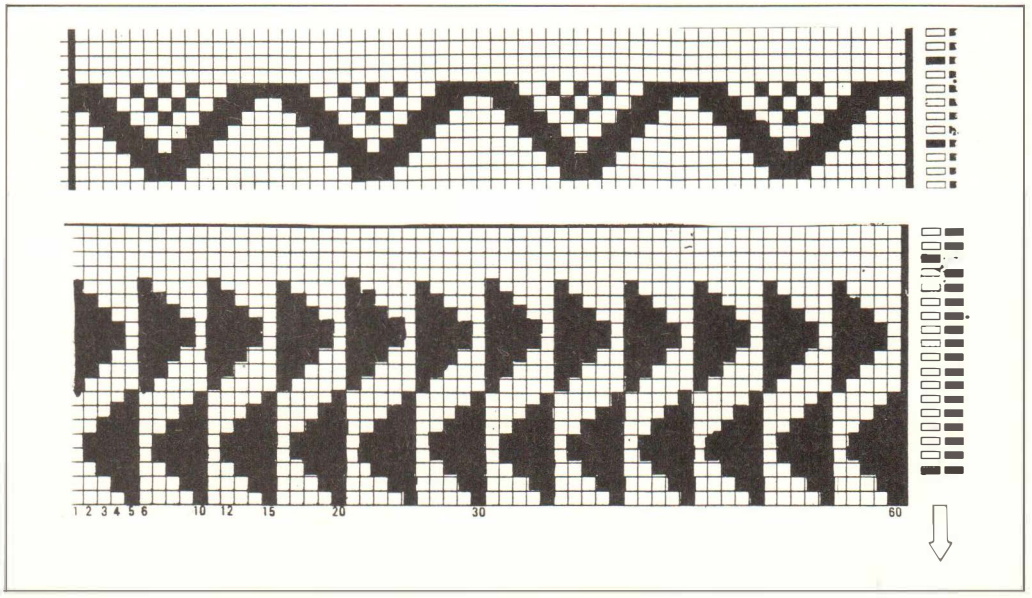
BACK AND FRONT ALIKE
Bring forward to WP 100(108,116) Ns and arrange for 2x1 rib. Using 2 strands of MC, cast on and K24 rows rib T1. Change to full needle rib and MT. Commence Jacquard pattern. K 84(96,104) rows. Put a marker at each side of the row. K to RC 152(170,184). Put a marker at 18th N each side of the centre. Cast off loosely.

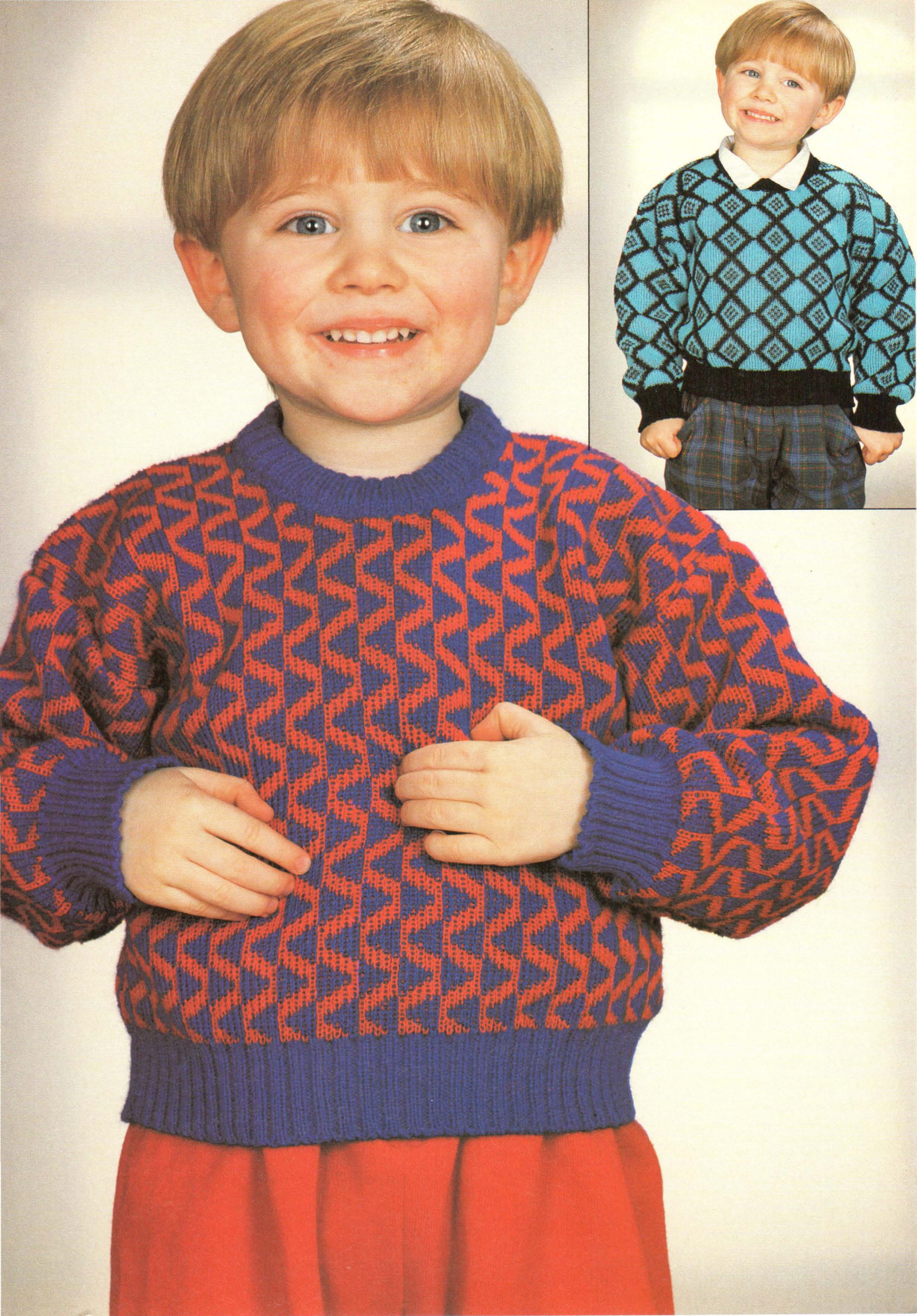
SLEEVES
Bring forward to WP 68(68,68) Ns and arrange for 2x1 rib. Knit rib as given for back and front. Change to MT and commence Jacquard pattern. Inc 1 st at each end of next and ev foll 6th row until 100(110,116) sts. K to RC 130(140,146). Cast off loosely.

NECKBAND
Bring 96(98,104) sts forward to WP and arrange for 2x1 rib. K20 rows MC T2. Trans sts to top bed and K1 row at MT. Run off on WY.

TO MAKE UP
Mark front neck and sew round with sewing machine or a firm backstitch and cut out neck. Join shoulder seams matching the markers, sew in sleeves between markers, join side seams. Sew on neckband by backstitching through the loops then turn over to wrong side and slip stitch down. Press according to instructions with the yarn.



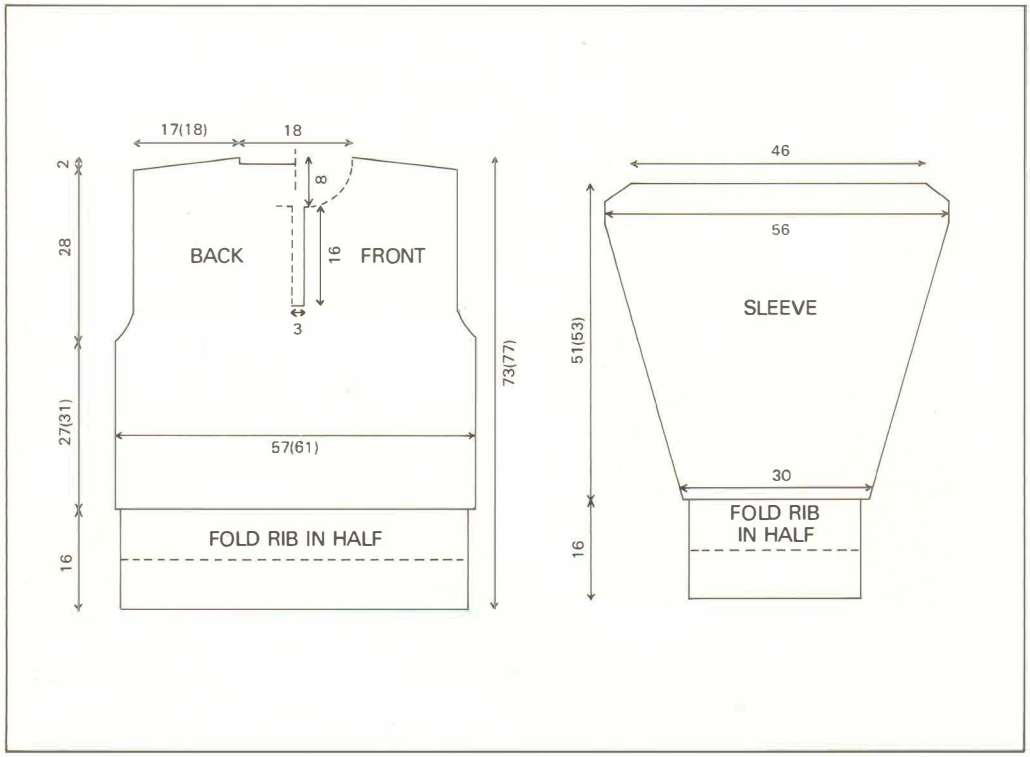




Man's Tweed Sweater

DESIGNED BY HEIDI AMBROSE

We like to make sure that the men are well catered for with garments that are both fashionable and practical. This smart tweed sweater certainly fills the bill on both counts, and if you knit one for ***him*** *first, make sure that he advertises it for you.*



MACHINES
These instructions are written for all standard gauge machines with ribber.

YARN
Bramwell Tweedknit and Artistic.

FIBRE CONTENT
Tweedknit is 47% Cotton, 45% Acrylic and 8% Nylon.
Artistic is 100% Acrylic.

COLOUR
We used Tweedknit in Navy (MC) and Artistic in Red (A) and Jade (B).

STOCKISTS
If you have any difficulty in obtaining these yams, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 96-102(106-112)cm.
Finished measurement 114 (122)cm.
Length 65(69)cm.
Figures in brackets ( ) refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Bramwell Tweedknit.
1 x 500g cone in MC.
Bramwell Artistic.
1 x 500g cone in A and B.
3 buttons.

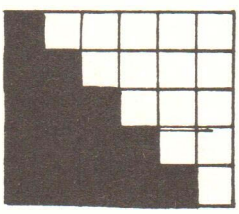
MAIN TENSIONS
33 sts and 39 rows to 10cm measured over Fair Isle (tension dial approx 6).
60 rows to 10cm measured over 1x1 rib in A (tension dial approx MT-4).
66 rows to 10cm measured over full needle rib in A (tension dial approx MT-5).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Before starting to knit, read through instructions fully.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET
Fill out mylar sheet or punch card before starting to knit.

PATTERN CHART



Rep 6 sts and 5 rows

PATTERN NOTE
Knit Fair Isle patt as folls:
Using MC in feeder 1 and A in feeder 2, K5 rows.
Using MC in feeder 1 and B in feeder 2, K5 rows.
Rep these 10 rows throughout.

BACK
Arrange 188(200) Ns for 1x1 rib. Using A, cast on and K3 circular rows. RC000. K40 rows in A, 16 rows in B, 40 rows in A. RC96. Trans sts from FB to RB. RC000. Beg Fair Isle patt. K to RC 105(121). Mark each end with WY. Dec 1 st each end after ev 3 rows, 4 times. RC 117(133). 180(192) sts rem. Dec 1 st each end after ev 2 rows, 4 times. RC 125(141). 172(184) sts rem. K90 rows straight. RC 215(231). CAR. Cast off central 60 sts. Bring sts at LHS to HP. Set machine to hold. Note patt row number.
SHAPE BACK NECK
K1 row.
SIZE 96-102cm ONLY
Hold 14 sts at RHS and K2 rows, 4 times.
SIZE 106-112cm ONLY
Hold 15 sts at RHS and K2 rows twice. Then hold 16 sts and K2 rows, twice. RC 224(236). Return Ns on RHS to WP and K1 row in A at MT and cast off.
Return sts on LHS to WP. Reset RC and patt row number and rep holding sequence for other side.

FRONT
Work as given for back to RC 125(141). K4 rows. Cast off central 10 sts. 81(87) sts rem. CAR. Bring sts on LHS to HP. Set machine to hold. Note patt row number. K to RC 192(204). Cast off 7 sts at neck edge. 74(80) sts rem. K2 rows. RC 194(206). Cast off 4 sts at neck edge and K2 rows, twice. RC 198(210). 66(72) sts. Cast off 2 sts at neck edge and K2 rows, twice. RC 202(214). 62(68) sts. Dec 1 st at neck edge. K2 rows, 6 times. RC214. 56(62) sts rem. K1 row. RC215. Cont with shoulder shaping as given for back. Return sts on LHS to WP. Reset RC and patt row number and rep to match first side.

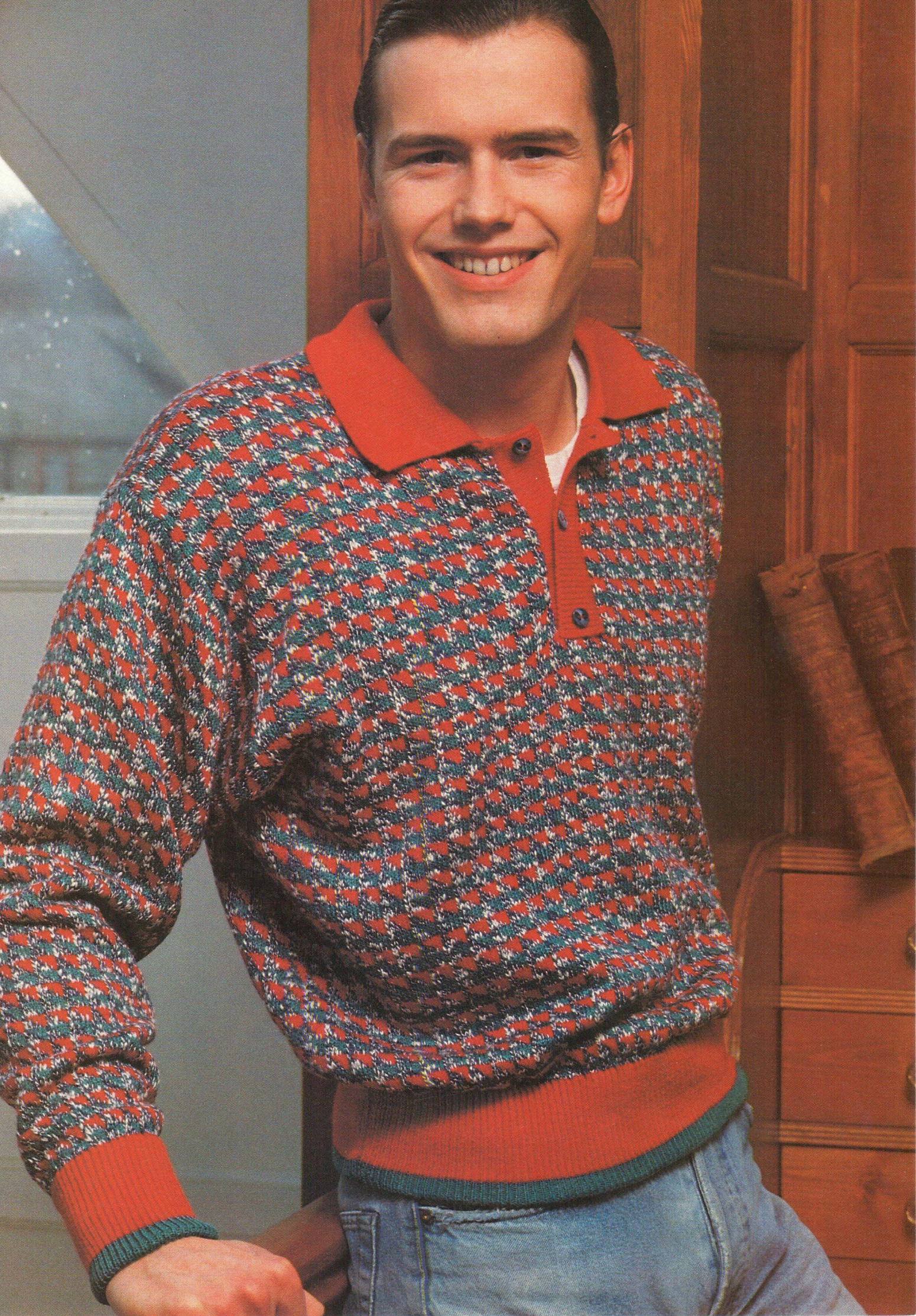
SLEEVES
Arrange 100 Ns for 1x1 rib. Cast on and knit rib sequence as given for back. RC000. Beg patt, shaping as folls:
SIZE 96-102cm ONLY
Inc 1 st each end after ev 4 rows, 43 times. RC172. 186 sts.
SIZE 106-112cm ONLY
Inc 1 st each end after ev 5 rows, 12 times. RC60. 124 sts.
Inc 1 st each end after ev 4 rows, 31 times. RC184. 186 sts.
BOTH SIZES
Knit straight to RC 188(195). Dec 2 sts before the row for the next 6 rows. RC 194(201). 174 sts. Dec 3 sts before the row for the next 2 rows. RC 196(203). 168 sts. Dec 4 sts before the row for the next 4 rows. RC 200(207). 152 sts. K1 row and cast off.

BUTTONHOLE BAND
Arrange 42 Ns for full needle rib, cast on in A and K3 circular rows. RC000, K9 rows. Make 3 evenly spaced buttonholes to suit size of buttons required. Knit to RC20. Trans sts to RB. K1 plain row at MT and cast off.

BUTTON BAND
Work as given for buttonhole band, omitting buttonholes.

COLLAR
Arrange 140 Ns for full needle rib, cast on in A and K3 circular rows. RC000, K60 rows. Trans sts to RB. K1 plain row at MT and cast off loosely.

TO MAKE UP
Pin out pieces to size and steam carefully. With right sides together, backstitch button and buttonhole bands into position along front opening. Join shoulder seams. With wrong sides together, place cast off edge of collar approx 1cm in from neck edge, backstitch collar into position along cast off edge, then fold over to right side. Set in sleeves between yarn marks. Join side and underarm seams. Join ribs together, then fold in half to wrong side and slip stitch into position. This applies to cuffs and bottom welt. Sew on buttons to correspond with buttonholes. Give final, light steam.



Building on the Basics – Matching Sweater, Skirt and Dress

DESIGNED BY MARION NELSON

Here we have more profitable patterns for children's wear. Following on in our popular series of knitting for the young ones Marion has a selection of mix and matches that are sure to boost your order books. If you have not seen the previous patterns in this series we suggest that you chase up the back issues and keep your set complete. They will not date and they are money spinners.

MACHINES
These instructions are written for any standard gauge punchcard or electronic machine with ribber.

YARN
Denys Brunton Designer Yarns De-lux.

FIBRE CONTENT
100% Acrylic.

COLOUR
1. For the Little Boy's Sweater Navy with small quantity each of Red, Jade and White. (This would go well with last month's track suit).
2. For the Little Girl's Sweater with SunRay pleated skirt we used White and Royal.
3. For the Little Girl's Sweater with Mock Pleat Skirt we used White, Fashion Pink and Turquoise.
4. For the Little Girl's Dress we used Royal with Red, Jade and Baby Lemon.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR.

SIZES
To suit chest sizes 56(61, 66)cm.
For other measurements see diagrams.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Denys Brunton Designer Yarns De-lux.
1. 1 x 400g cone in Navy (MC). Small quantity of Red (A), Jade (B) and White (C).
2. 1 x 400g cone in White (MC). 1 x 400g cone in Royal (A). Small length of elastic.
3. 1 x 400g cone in White (MC). 1 x 400g cone in Turquoise (A). Small quantity of Fashion Pink (B).
4. 1 x 400g cone in Royal (MC). Small quantity in Red (A), Jade (B) and Baby Lemon (C).
2 bobbles.
***NOTE:* One cone of Royal was sufficient to knit one dress (size 61cm) SunRay pleated skirt (size 56cm) and one sweater (size 56cm).**

MAIN TENSIONS
28 sts and 40 rows to 10cm measured over st st (tension dial approx 7··). Skirts knitted in rib 48 sts and 37 rows = 10cm slightly eased. (TD approx 7/6).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

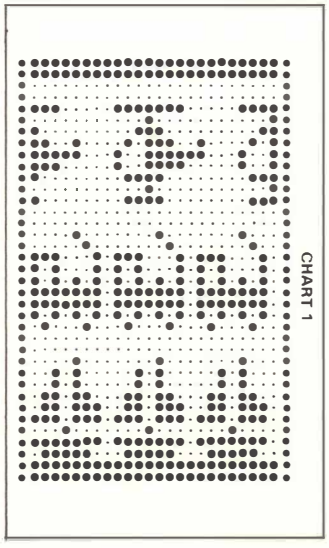
NOTE
For single bed machines, all ribs on sweaters are worked in 1x1 mock rib. If no pattern facility available circular yoke will look very effective in broad or narrow stripes. Skirts suitable for single bed machines will be featured in next month's Building On The Basics.
Measurements given are those of finished garment and should not be used to measure work on the machine.

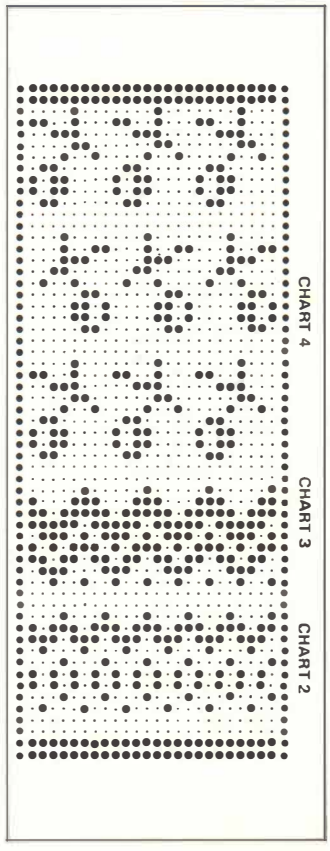
PATTERN NOTES
The patterns were taken from The Marion Nelson Circular Yoke Set. I've added a size 56cm (22"). The yokes are knitted in 4 sections, the first 3 in Fair Isle, the 4th in st st. We offer a selection of 9 row patterns but if you prefer to use one of your own remember to allow at least 1 plain row before and after the pattern rows. Punch card and prior to knitting Yoke, insert and lock on row 1. In each 11(12,14) row section work as follows: MT K1(1,2) rows. Put contrast colour in feeder 2, set machine for Fair Isle, release punchcard, MT+1 K9 rows. Remove contrast and set machine to K st st. Set card at beg of next sequence and lock. MT K 1(2,3) rows. For colour details of each pattern see below.
Chart 1. Navy MC in feeder 1. Feeder 2. (boat) 3 rows A, 6 rows C, (engine) 7 rows B, 2 rows C (helicopter) 7 rows A, 2 rows C.
Chart 2. White MC in feeder 1. Feeder 2. A throughout.
Chart 3. White MC in feeder 1. Feeder 2. Section 1, A. Section 2, B. Section 3, A.
Chart 4. Royal MC in feeder 1. Feeder 2. Section 1 5 rows B, 4 rows A. Section 2 5 rows B. 4 rows C. Section 3 5 rows B, 4 rows A.

KNIT SLEEVES FIRST
SLEEVES
(BOTH ALIKE)
With FB in position push up into WP 44(46,50) Ns on RB and corresponding Ns on FB and arrange for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC000. MT-4/MT-4 K 18(24,24) rows. Trans sts to RB. Set RC000. Using MT, Inc 1 st each end of the next and ev foll 6(7,7)th row 10(12,13) times altog. K to RC 76(96,100).

SHAPE ARMHOLES
RC000 Cast off 2sts at beg of next 2 rows then dec 1 st at each end of ev foll alt row 3(4,4) times. RC 8(10,10). CAR. Set machine to HOLD.
SHAPE FOR YOKE
Push 12(14,12) Ns at each side of centre and all Ns at L into HP. Work R side as foll * (K1 row, push 1 more N at L into HP and dec 1 st at R (shoulder edge), K1 row. Push 3(3,3) Ns at L into HP)* 3(3,4) times. RC 14(16,18). Break off yarn. Take carr over to the LHS of work. Reset RC 8(10,10). Push 15(15,20) Ns at L back to UWP. Rejoin yarn. **(K1 row push 1 N at R to HP and dec 1 st at L (shoulder edge) K1 row, push 3(3,3) Ns at R into HP)** 3(3,4) times. RC 14(16,18). Set carr to K. K1 row. 48(52,56) sts. Mark centre of work and run off on WY.

BACK
With FB in position push up into WP 86(94,102) Ns on RB and corresponding Ns on FB and arrange for 1x1 rib. Using MC cast on and K3 tubular rows. Set RC000. MT-4/MT-4, K 18(24,24) rows. Trans sts to RB. Set RC000. MT K 70(80,86) rows.
SHAPE ARMHOLES
RC000. Cast off 2sts at beg of next 2 rows. Dec 1 st at each end of ev foll alt row 2 times RC6. CAR. Set carr to HOLD.
SHAPE FOR YOKE
Push 19(18,17) Ns each side of centre and all Ns at L into HP. Rep from * to *, 4(5,6) times. RC 14(16,18). Break off yarn. Take carr over to LHS of work. Reset RC6. Push 20(24,30) Ns at L to UWP. Rejoin yarn. Rep from ** to ** 4(5,6) times RC 14(16,18). Set carr to K. K1 row 70(76,82) sts CAR. Trans 1 st at each end of work on to adjacent st.
YOKE
Bring 23(25,27) Ns into WP at RHS and with wrong side facing, hang half sleeve sts putting the first 2 sts at shoulder edge on to 1 N. Hang 1 st on to each of the next 22(24,26) Ns then bring 1 extra N to WP (for yoke seam). Hang half of 2nd sleeve in the same way on the other side of work. 116(126,136) sts. K 11(12, 14) rows (see charts). Take off on WY. Push 11(11,12) Ns each side of work back to NWP. 94(104, 112) Ns rem. Counting from the R bring the 5th(10th,10th) and ev foll 4th N slightly forward 22(22,24) times. Hang 2 sts on to these Ns and 1 on Ns in WP. K 11(12,14) rows as per chart. Take off on WY. Push 11(11,13) Ns each side back to





Matching Sweater, Skirt and Dress

NWP. 72(82,86) Ns rem. Counting from the R bring the 4th(9th,5th) and ev foll 3rd N slightly forward 22(22,26) times. Hang sts as given before. K 11(12,14) rows as per chart once more. Take off on WY. Push 11(12,13) Ns each side back to NWP. 50(58,60) Ns rem. Counting from the R, bring the 3rd(6th, 5th) and ev foll alt N slightly forward 22(24,26) times. Hang sts as given before. K 6(6,4) rows.

NECKBAND
Trans ev alt st on to FB. Hang weights or hold well down. MT-4/MT-4 K 19(23,23) rows. T10/T10, K1 row. Trans sts to RB. Cast off with latch tool.

FRONT
Work as given for back to armholes.
SHAPE ARMHOLE AND YOKE
CAR RC000. Cast off 2 sts at beg of next 2 rows.
SHAPE FOR YOKE
Set carr to HOLD. Push 11(10,9) Ns each side of centre and all Ns at L into HP. Rep from * to * 6(7,8) times. RC 14(16,18). Break yarn. Take carr over to the left. Reset RC2. Push 30(35,40) Ns nearest carr to UWP. Rejoin yarn. Rep from ** to ** 6(7,8) times. RC 14(16,18) Set carr to K. K1 row. 70(76,82) sts. Trans end sts to adj Ns and hang other half of each sleeve and knit yoke as given for back. (It may be found that the fabric is somewhat stretched at this point but after knitting 2 or 3 rows it will relax).

DRESS
SLEEVES
Knit as given for sweater.

BACK AND FRONT
Cast on same number of sts as given for sweater but K10 rows rib, trans sts to RB and K 140(160,180) rows st st to armholes then shape as given for sweater.

BELT
Using WY cast on 120(126,132) sts. Insert punchcard (chart 4) and lock on row 6. Using MC (the first row should be knitted as loosely as possible. I suggest that you release yarn from tension arm and hold by hand. Using T10 K the first row then replace yarn in tension arm) T10 K1 row. MT-1 K1 row. Set machine for Fair Isle. With A in feeder 2, release punchcard, K4 rows, remove A, set machine to K. Return punchcard to row 6 and lock. K2 rows. MT+1 K1 row. MT-1 K2 rows. Set machine for Fair Isle. With B in feeder 2, release punchcard and K4 rows. Remove B. Set machine to K. K2 rows. Bring Ns out so that the st lies behind the latch, pick up hem and hang sts inside hook then pull Ns back. Only 1 st remains on N. Cast off with latch tool.

TO MAKE UP
Join yoke and shoulder seams, underarm and side seams. Fold neck band inside and slip stitch into position.
BELT
Neaten ends. Crochet 2 lengths approx 25cm (10") each in A. Join to ends of belt and secure bobbles to other end.

SKIRT
KNIT TWO PIECES, BACK AND FRONT ALIKE

MOCK PLEAT VERSION
With FB in position push up into WP 144(160,176) Ns on RB and corresponding Ns on FB and arrange for 1x1 rib (end st at LHS on FB). Cast on and K3 tubular rows. Arrange Ns as shown in diagram below.
RC000. MT/MT (skirt) K 96(122,140) rows. Trans sts to RB so that 2 sts are on alt Ns. Take off on WY. Bring forward 65(72,79) Ns and replace sts placing 2 sts on one N where pleat arises.
BAND
Stocking stitch. MT-1 K20 rows. Pick up first row of band. Cast off loosely with trans tool.

SUNRAY PLEAT VERSION
With FB in position push up into WP 143(161,179) Ns on RB and corresponding number on FB and arrange for 1x1 rib (end st at LHS on RB). Cast on and K3 tubular rows. Arrange Ns as shown below.
RC000. MT/MT (skirt) K 96(122,140) rows. Trans sts to RB so that 2 sts are on alt Ns. Take off on WY. Knit band as given for mock pleat skirt.

TO MAKE UP
Join side seams. Thread elastic through waistband.

NEEDLE SETTING FOR MOCK PLEAT VERSION

NEEDLE SETTING FOR SUNRAY PLEAT

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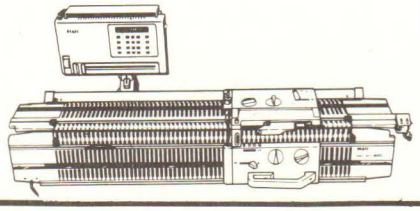

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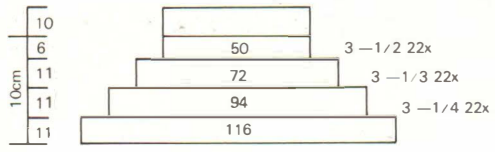
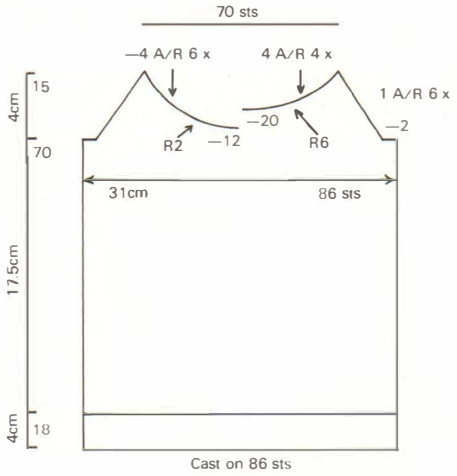
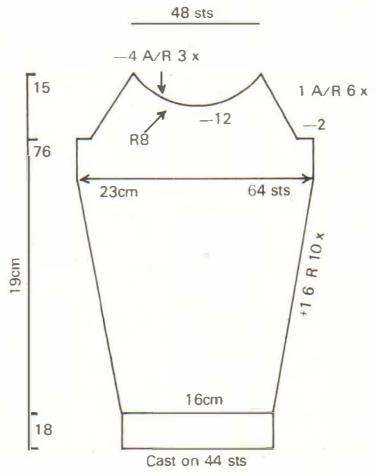
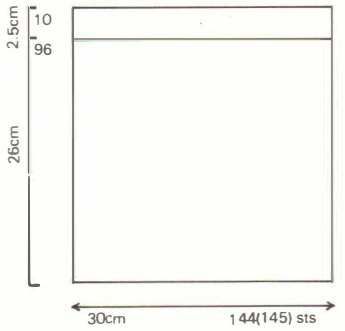
SIZE 56cm

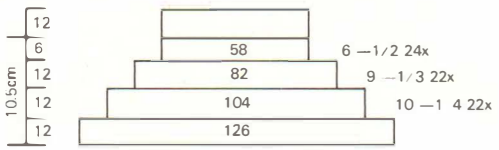


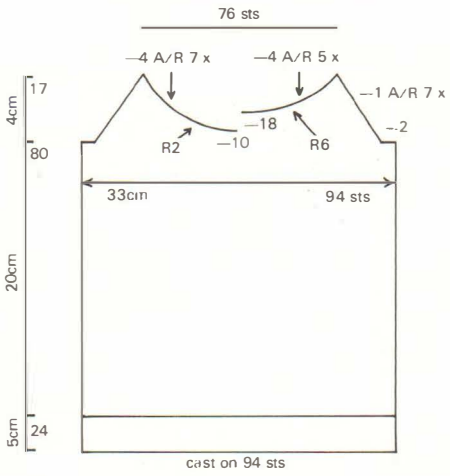


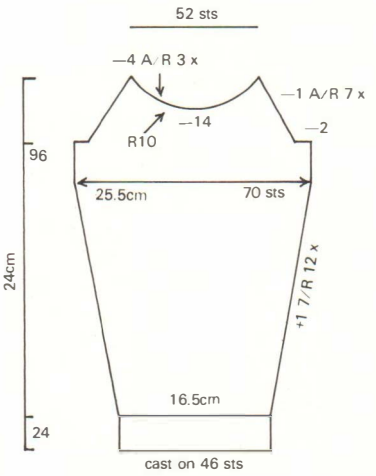


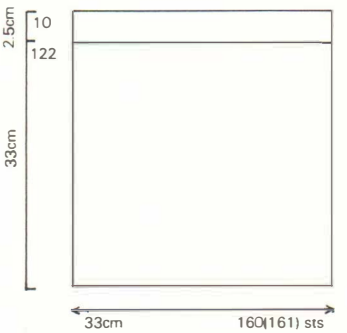


SIZE 61cm

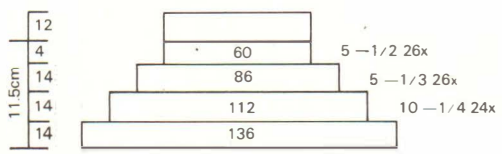


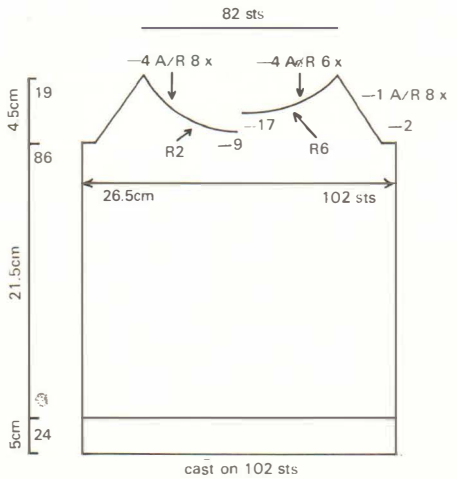


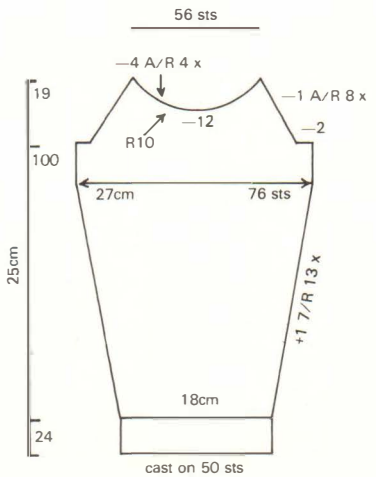


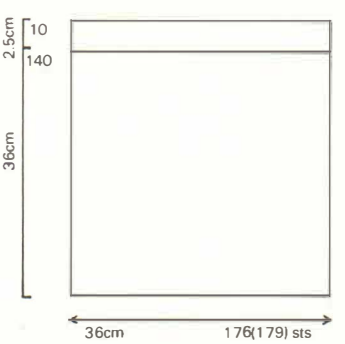


SIZE 66cm









MACHINES
These instructions are written for Passap/Pfaff Duomatic and Electronic 6000 machines.

YARN
2/14 3 ply Acrylic for Passap Machines.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Red, White and Navy.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Uppingham Yarns Ltd, North Street East, Uppingham, Leics LE15 9QT. Tel 0572 823747.

SIZE
To suit bust 86-92cm.
Finished measurement 101cm.
Length 64cm.
Sleeve seam dropped shoulder 44cm.
To fit 102cm (40") bust see special note.

MATERIALS
2/14 3 ply Acrylic for Passap Machines.
1 x 200g cone in Red.
1 x 200g cone in Navy.
1 x 200g cone in White.
Garment weighs 500g approx.

Lady's Passap Plaid Sweater

DESIGNED BY GRACE HAYWARD

Most of Grace's Passap patterns arrive on our pages by popular request and this one is no exception. Read Kathleen's article on page 15 and Grace's notes before you start to knit and then you can enjoy the knitting and of course the results.

MAIN TENSION
Plaid Fair Isle Fabric
Electronic 6000
Knit Tech 183 (N/LX) (Patt B).
Duomatic Machines
N/BX ←, SS 4¼.
60 sts FB = 25cm. 108 rows = 15.5cm.
Welts and cuffs
Electronic 6000
Knit Tech 119 (Patt A).
Duomatics machines
CX/BX ←, SS 4½.
40 rows = 3.5cm.

ABBREVIATIONS
See page 12.

NOTE
The pattern this month harks back to the early 1970s and the introduction of the Four Colour Changer for the Pink Duomatic 5. This wonderful addition to the Duo 5 made it possible for the first time to change colour easily. Knitting Fair Isle manually, or by using the Jacquard and 40 st cards, had always been possible, but changing the colours by hand each time made it rather laborious, and therefore we Passap knitters of those days tended to knit the many other fabrics that were automatic. Of course colour work changed enormously with the advent of the Deco System and punchcards. The joy of the Passap system was that all these new accessories could be attached to your existing machine and you didn't need to part with the 'old faithful'.

To encourage the use of the colour changer, Passap produced a sheet of plaid designs with accompanying pusher arrangements and colour sequences that made it possible to produce these fabrics with ease. This pattern uses Passap Colour No 448, and you will see how easy it would be to rearrange the pushers and colour sequence and create your own plaids and checks. The body of the garment has a vent at the sides so that you can wear it loosely over skirt or trousers. The edges will look neater if when you select the BB Ns, the edge N on the right is left in RP, against the needle rule. This allows the second colour to start one stitch inside the edge of the fabric and helps to hide the unsightly strands on the edge.

SPECIAL NOTE
TO INCREASE THE SIZE
To fit a 102cm (40") bust, with a finished measurement of 117cm (46").
BODY
Use 140 Ns (70/70) on FB.
SLEEVES
Use 60 Ns (30/30) on FB. Inc on first row and then ev 8th row. With these alterations in mind follow the pattern as it is printed. You will finish with half a red striped area at the side seam instead of a navy stripe, but this cannot be avoided. If you require a longer sleeve, knit as advised and then add 20 rows in navy to continue the pattern. This will lengthen the sleeve by 3cm and will give you a dark stripe to match to the red and white of the body. Watch out in a future issue for a plaid cardigan.

ELECTRONIC 6000
Prepare Card for Electronic 6000. Create the programme before ▶

Plaids can be profitable

continued from page 15

much easier to swap yarns in feed two.

Don't bother to thread them through the yarn mast. Have them on the floor beside you. Slot the one of your choice into the feed and guide it round the knob of the brush assembly unit in the direction the carriage will take on the next row. On the Passap, put the wound balls into the cups on the masts and knot in the yarn ends as required. Pull through the eyelet feeds.

I have in my collection a Passap leaflet dated 1973, which features 53 plaid and other pusher patterns. The pattern I call Harlequin's Braces was inspired by one of these. Japanese punchcard machines, turn this into a 24 stitch pattern instead of 20.

When I was knitting the sample on the Duomatic, it occurred to me that I could use the same repeat of ten pushers in working position and ten in rest position to create a large Glen check, especially as I was using a light and a dark blue, the darker shade creating the check at the crossing point. I used the traditional bird's eye Fair Isle, front lock BX ←——— , back lock BX ←———→ . This can be done on the Brother 850 and on the latest Knitmaster ribber.

Otherwise, use striper Jacquard, slip/part on the main bed and normal on the ribber. I have not given you the exact number of rows I've knitted in each colour. Make your own choice. It is a good idea to chart out the colour changes. I mark the right hand side of the chart in fours for what is essentially two colour in a row Jacquard (RC4=2 actual rows).

In the early 1970s, Passap knitters never thought to use any other setting than BX for 'Fair Isle', now more commonly called Jacquard. A short time ago, a friend presented in an examination, a beautiful sweater knitted on the Duo using DX ←——— on the front bed. The examiners were mystified and could not identify the fabric! I'm pleased to say my friend did not fail the exam.

To show that this half tubular tuck Jacquard can be done on the 6000E using OX, and in Hobby too, here it is. The fabric is light and airy and very attractive. Because the photo cell on the 6000E only controls the bottom ⅖ of the front lock, you can change the lock settings. Choose an appropriate technique to match the stitch pattern, and ignore the display if you have made your own choice (OX here instead of LX).

Have you tried UX yet on the 6000E? It produces what I call 'slick' Jacquard, one row selective slip, one row selective tuck. I've done it previously on the Brother. The setting makes a beautiful Jacquard and I'm delighted to have it on the 6000E.

I must confess that I have had limited success knitting tuck in Jacquards, and that includes the ribber Fisherman's Rib setting on the Japanese machines. A pattern with a small float situation has a better chance of success. Incidentally, it is a fallacy to assume that Passap Jacquards have the same stitch size on both beds. It is a fabric with a good feel to it that you want and that should be the criterion. People who have knitted two stocking stitch swatches, one on the front and the other on the back bed of the Passap, have been astonished to find that the same stitch size produced a smaller sample on the front bed! It stands to reason that in long stitch Jacquard, where the main bed stitches are stretched across the second bed ones, or in a tuck Jacquard, that the stitch sizes can't be identical, and usually, it is the main bed one that is larger.

6000E knitters may have been puzzled by reference on pages 26 and 27 of the manual to knitting techniques you can enter via the card reader. These techniques are beginning to appear in publications. See the Passap *Children's Book* for two and *Model Book 51* for three.

Before Christmas, I objected publicly in print to being told to enter incomprehensible marks, offered without any explanation as to how I or anyone else could manipulate them for our own patterns. To me it seemed like an undermining of the craft status of machine knitting.

I was astonished and delighted to receive, from Madag, an explanation of these techniques in German. Members of my family have done the translation. I plan to publish this, along with my explanatory notes, and will inform readers as soon as the publication is ready.

Lady's Passap Plaid Sweater

◀ starting to knit because Patt 'A' is used for the lower edge of body and sleeves. Switch on Electronic Box (Console).

ELECTRONIC PROGRAMME

Prog		ENT
Erase		ENT
Cast on	1	ENT
All St Patt	NO	
St Patt 'A'	119	ENT
Test	NO	
All St Patt	NO	
St Patt 'B'	DOT	ENT
READER		
Row 1		
Alter	NO	
Knit Tech	183	ENT
Enl/Position	NO	
All St Patt		ENT
Form	NO	
L.ND-90	63-(Acc to size)	ENT
R.ND+90	63	ENT
Start Cast On		ENT
Start Pos		ENT
Cast On	ABC	
Patt 'A'		ENT

Follow screen. Locks GX/SX Empty row to left. Pushers on FB in RP ENT, ENT. Empty row to right.

ALL MACHINES

Thread yarn from left to right in this order. Col 1 Red, Col 2, Navy, Col 3 White.

BACK AND FRONT ALIKE

Handle down. Blue or orange strippers. Set Ns from 63 to the left of centre on FB, to N 63 to the right of centre, and corresponding Ns on BB as Diagram 1.

* Navy yarn. Locks N/N SS 2 K to left. Locks CX/CX SS 3½ K2 rows. Locks N/N SS 4 K to right. Overknit stitch for hemline.

DUOMATIC MACHINES

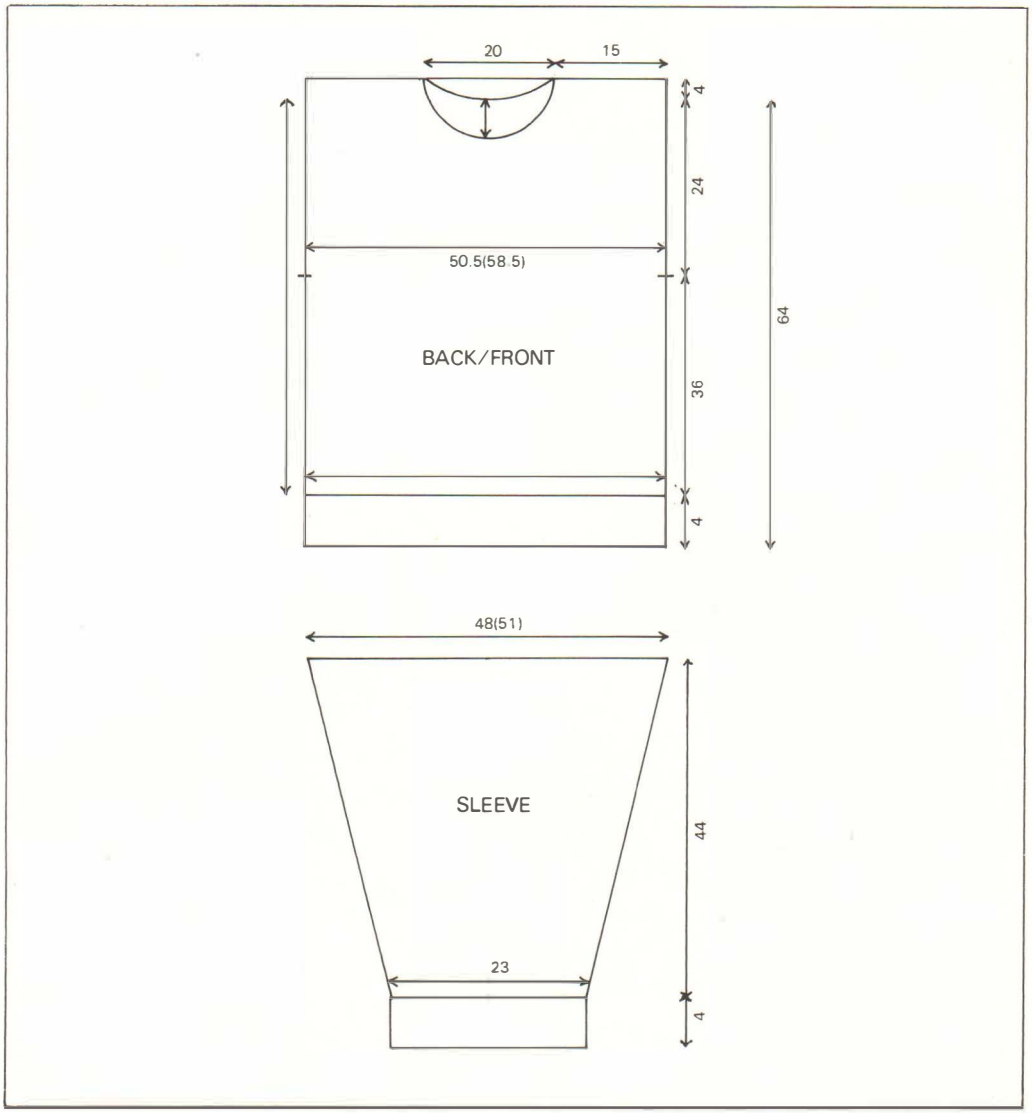
Arrange Pushers on FB as Diagram 1. Locks CX/BX ←

ELECTRONIC 6000

Pushers on FB were arranged when you selected Patt 'A. Locks CX/LX.

ALL MACHINES

RC000 SS 4½ K in pattern to RC40 *.



PLAID FABRIC

DUOMATIC MACHINES

Starting on the right of FB and working towards the left. Arrange pushers as follows: 6 WP, 24 RP, 6 WP, 24 RP, 6 WP, 24 RP, 6 WP, 24 RP, 6 WP.

ELECTRONIC MACHINES

Press ABC button. Patt 'B' ENT. Locks GX/SX Empty row to left. ENT, ENT, Empty row to right. Follow screen. Locks N/LX. Glance along FB pushers from right to left, and check that the arrangement is correct, ie. 6RP, 24 WP, 6 RP, 24 WP, ending with 6 RP on right edge.

ALL MACHINES

RC000.

COLOUR SEQUENCE

2 rows Red, 2 rows Navy. Rep to RC8. 2 rows White, 2 rows Navy rep to RC16. Rep these 16 rows, 5 times and then the first 8 rows again. RC88. Navy yarn only. Leave lock setting and pusher arrangement as they are, and K20 rows. RC108. Rep these 108 rows, 4 times altog. RC432. Navy yarn locks N/N K to left. SS 5 K to right.

A QUICK EASY CAST OFF

Trans all sts from FB to BB (2 sts on each N). Leave the empty Ns on FB

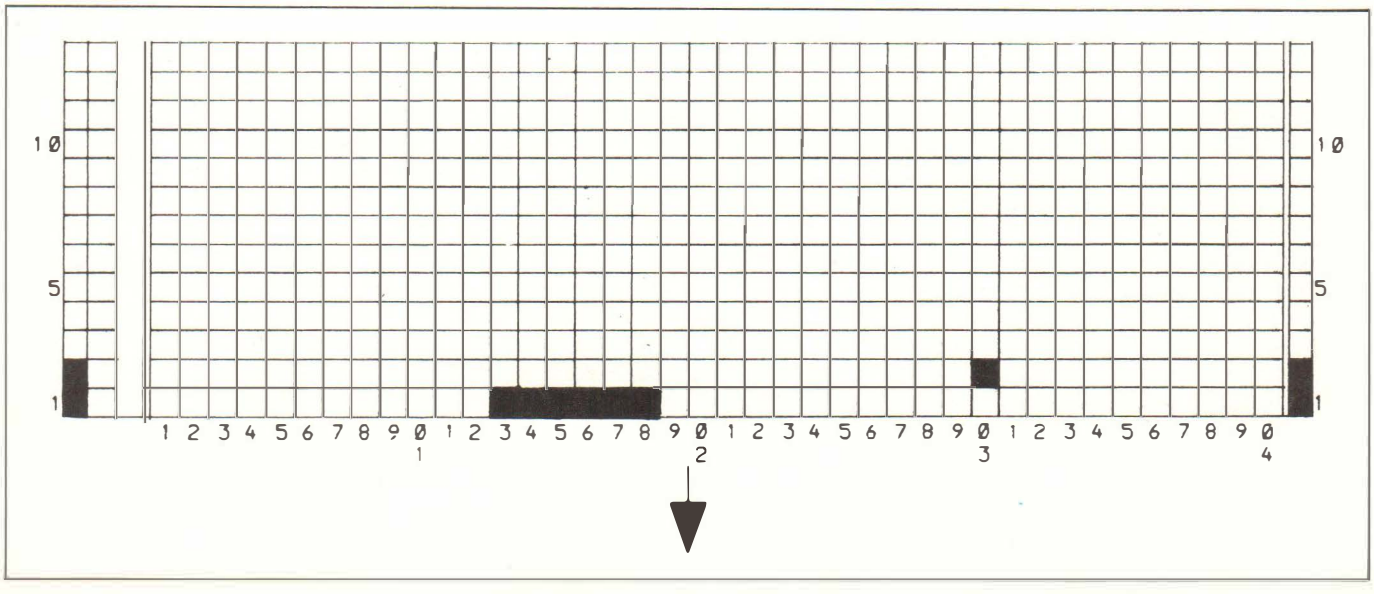
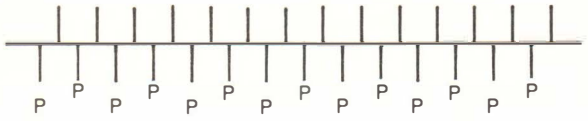


DIAGRAM 1



in WP. K to left. Lower the FB, using the 1x1 orange tool, draw the knitting towards the FB to expose the proper sts on BB. Working from right to left on BB and using the yellow crochet tool, crochet each stitch into the next but LEAVE THE STITCHES ON THE NEEDLES. Break the yarn and pull through the last stitch on the left. Close the beds and pull all the Ns into line with the back of the 1x1 tool. Still with the tool, push all the Ns on the BB to their highest position. Hold the knitting with the left hand under the machine, and with the back of the 1x1 tool, bring all the Ns to RP, so releasing the knitting from the BB. Repeat on the FB.

SLEEVES
Handle down. Blue or orange strippers. Set Ns from 28 to the left of centre on FB to N 28 to the right of centre and corresponding Ns on BB as Diagram 1.

ELECTRONIC 6000
Press lower left (fast forward button) >>> till programme comes on screen. Answer NO and this will take you to the beginning of the programme. Follow screen to Cast On — ABC — Patt 'A'.

ALL MACHINES
Rep from * to * of back and front.

PLAID FABRIC
DUOMATIC MACHINES
Rearrange pushers on FB as given for back and front but this time start from the centre 6 pushers in WP, and work to the right and then to the left.

ELECTRONIC MACHINES
Select Patt 'B' as before. When you have RCO on screen adjust L.ND and R.ND first 40-, and then when you have increased to 40 right and left change the figure again to 58-. To do this touch the COR button on left and the L.ND and R.ND will flash in turn. Overwrite with the new figure and ENT.

TO SHAPE SLEEVE
Inc by bringing 1 N and pusher to WP on both edges of FB, and 1 N on both edges of BB (4 new Ns altog). Inc in this way on ev 8th row, 30 times altog. (58/58 sts on FB). Cont straight to RC304. Using Navy yarn cast off as given for back and front.

TUBULAR NECK EDGE
ALL MACHINES
BACK NECK
Handle down, blue or orange strippers. Set Ns from 30 to the left of centre on FB, to N 30 to the right of centre. RC000. Locks N/N SS 1¾ K to left, Locks CX/CX SS 3 K2 rows. SS 4 K2 rows. Black strippers. SS 5 K2 rows. SS 5½. Cont to RC12. Using WY Locks N/GX K2 rows. Locks GX/N Pull yarn down from under machine. K2 rows. Locks N/N SS 4 K2 rows. Strip off machine.

FRONT NECK
Set Ns from 46 to the left of centre on FB, to N 46 to the right of centre, and knit in the same way as back neck. Form tubular pieces into the front curve and back curve. Place them between damp cloths and place a tray and weight on top. Leave in a warm place to dry.

TO MAKE UP
Neck dimensions (cut and sew). Use pins to mark the centre stitch of both back and front. Measure 10cm either side of centre pin (20cm altog).(This represents the area between the two wide stripes.)

FRONT
From centre pin measure down 11cm (bottom of the 4th red stripe) and pin. Mark the curve of the neck with pins, and then with matching yarn and long stitches, mark the curve and remove the pins. Use a small swing stitch on the sewing machine to oversew the yarn, or backstitch by hand. Cut away the surplus fabric close to the stitching.

BACK NECK
At centre back measure down 4cm (bottom of first red stripe), curve the back neck to this depth and oversew as given for front. Trim away surplus fabric.

TO ATTACH NECKBANDS
Unravel 2 rows of WY to open tubular finish. Pin back neck in place, concealing cut edge inside. On the right side unravel 2 rows of WY a few sts at a time and backstitch into each open stitch, using matching yarn. Unravel WY on the inside and neatly hem each stitch.

FRONT NECK
Attach in the same way as given for back neck. Place back and front together right sides facing and backstitch the shoulder seam including the neck edging. This tends to control the extra fullness at the neck edge which can poke and look untidy. Place the centre of sleeve to the shoulder seam and pin in place. Match the second sleeve to the same stripes. Backstitch seams. Flat seam the cuffs. Pin the body from above the overknit section (approx 4cm) and backstitch.

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3 ply Sock Wool	5
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DESIGNED BY ANNE KENT

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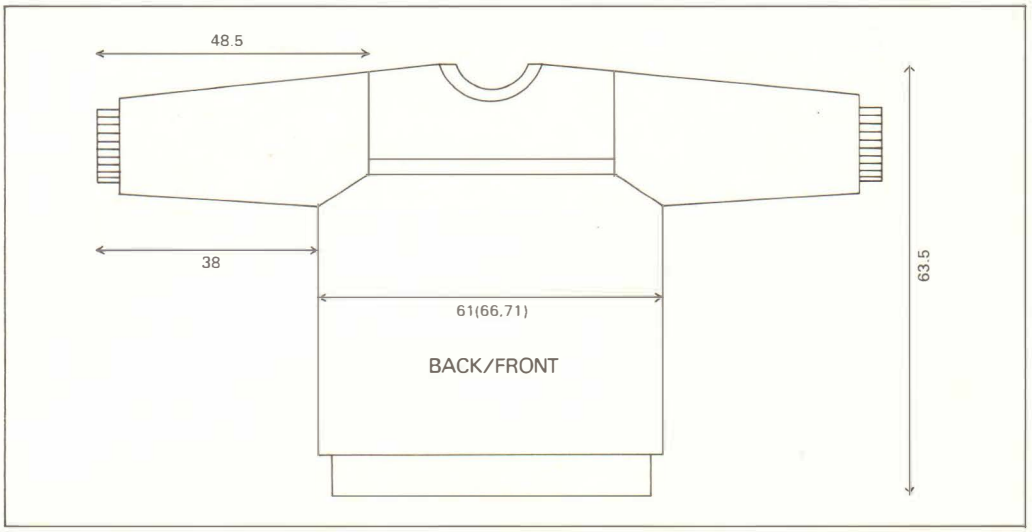

MACHINES
These instructions are written for standard gauge machines with ribber.

YARN
The Yorkshire Mohair Mill 4 ply Designer Cotton.

FIBRE CONTENT
100% Cotton.

COLOUR
We used Green 7C07 (MC) and White 7C000 (A).

STOCKISTS
To obtain this yarn, please write to The Yorkshire Mohair Mill, Mohair Mills, Gibson Street, Bradford BD3 9TS.

SIZES
To suit bust 101.5-106.5(112-117,122-127)cm.
Finished measurements please see diagram.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
The Yorkshire Mohair Mill 4 ply Cotton.
1 x 500g cone in MC.
1 x 500g cone in A.
(*Note:* Largest size may need a little extra to one cone of MC. Our sample took exactly 500g.)

MAIN TENSION
31 sts and 44 rows to 10cm measured over st st (tension dial approx 5·· on Knitmaster 700. Rib tension 2).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Please knit and wash your tension swatch, leave to dry and press before measuring. It is important to take time to match the tension exactly.
If you wish to shorten the overall length from shoulder to rib bottom (see diagram for size), deduct 8 sts per 2.5cm.
Measurements given are those of finished garment and should not be used to measure work on the machine.

STRIPED BODY SECTION
Using WY, cast on 102 sts and K a few rows. CAR. Using MC and MT, RC000, K22 rows. Using A, K22 rows inc 1 st at right on alternate rows. Using MC, K22 rows inc 1 st at right on alternate rows. RC66. 124 sts. K 7(8,9) stripes of 22 rows each without shaping. Dec 1 st at right on alt rows on next 2 stripes (hang weight for dec). K one stripe without shaping. K 2 stripes, inc on alt rows at right. K 7(8,9) stripes without shaping. Dec 1 st at right on alt rows on next 2 stripes (hang weights). K1 stripe, change to WY and run off machine. Replace sts on machine. With knit side facing you, pick up sts from start of knitting to join seam. K1 row MT and cast off.

YOKE
(BACK)
Using WY, cast on 112(124,136) sts and K a few rows. CAR. Using MC and MT-1, K8 rows. MT+1, K1 row. MT-1, K8 rows. Pick up sts from first row and K1 row MT. With purl side of striped section facing you, pick up top section 7(8,9) of stripes between underarm shaping and hang evenly, close to edge, over hem sts. Using A and MT, RC000, bring Ns forward for first row. K to RC70. Place 50 sts at centre to HP plus remainder of sts at left to HP.

RIGHT SHOULDER
K1 row. CAL. Place approx one third of Ns at right to HP. K1 row. Place 1 N at right to HP and dec 1 st at left. K1 row.
Rep last 2 rows.
Push Ns to UWP and K1 row. Change to WY and run off machine. Push 50 sts at centre to WP and run off on WY.

LEFT SHOULDER
Leave one third of Ns at left in HP and push remainder to UWP. K1 row. Put 1 N at left to HP and dec 1 st at right, K1 row. Push one third of Ns at left to HP, K1 row. Push 1 N at left to HP and dec 1 st at right, K2 rows (** count number of sts). Push all Ns to UWP, change to WY and run off machine.

YOKE FRONT
Knit as given for back to RC40. Place 16 sts at centre to HP plus remainder of sts at left. Dec 1 st ev row for 8 rows (hang weights for dec). Dec 1 st on alt rows until you have correct number of sts rem for shoulder**. K to RC71. CAL. Place one third of sts to HP at right, K1 row. Place 1 st to HP at right, K1 row. Rep these last 2 rows. Push Ns to UWP, K1 row. Change to WY and run off machine. Push centre 16 sts to UWP and take off with WY. CAR. RC40. Dec 1 st at neck edge on next 8 rows. Dec 1 st on alt rows until shoulder sts rem. K to RC70. Leave one third of Ns at left in HP, K1 row. Push 1 N at left to HP, K1 row. Push one third of Ns at left to HP, K1 row. Push 1 N at left to HP, K1 row. Push all Ns to UWP, K2

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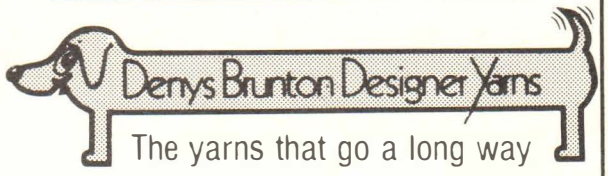

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Two-colour Top in Larger Sizes

rows. Using WY, run work off machine.

TO JOIN ONE SHOULDER

With knit side of work facing you, place shoulder sts on to machine. With purl side of matching shoulder facing you, pick up corresponding sts. K1 row MT and cast off.

NECKBAND

Using WY, cast on 128 sts and K a few rows. CAR. RC000. Using A and MT, K2 rows. Using MT-·, K2 rows. Using MT-··, K2 rows. Using MT-1, K2 rows. Using MT-1·, K2 rows. Using MT-1··, K2 rows. RC12. Using MT+1, K1 row (fold row).

Knit in reverse order, all in A starting 2 rows MT-1··. RC25. CAL. Pick up first row to make hem. Using A and MT, K1 row. Hang neck shaping to neckband evenly, picking up front and back of neck sts and using 2 prong transfer tool for remainder of work. Bring Ns forward and K1 row. Cast off.

Join other shoulder.

SLEEVES

RC000. Using A, cast on ('e' wrap) 114 sts. K2 rows. Change to MC. Inc 1 st at each end on alt rows to RC46. K10 rows without shaping. Mark each end of row. Dec 1 st at each end of next and foll 6th rows to RC176. Change to WY and run off machine. *At the same time,* at RC 46, 80, 106, 126, 146, transfer 1 st to next N leaving empty Ns in WP, using ev 10th N leaving a minimum of 10 Ns without transferring at each side alternating ·the positioning each time.

CUFFS

RC000. Arrange Ns for 1x1 rib on FB and RB. 89 Ns. Knit zig-zag row on rib T+1. Hang comb and weights. Rib on rib tension for 40 rows. Trans sts to RB. Remove comb and pick up sts from zig-zag row on to RB to make hem. With wrong side of sleeve facing you, pick up sts evenly over rib sts. Bring Ns forward, K1 row MT+1 and cast off in MC.

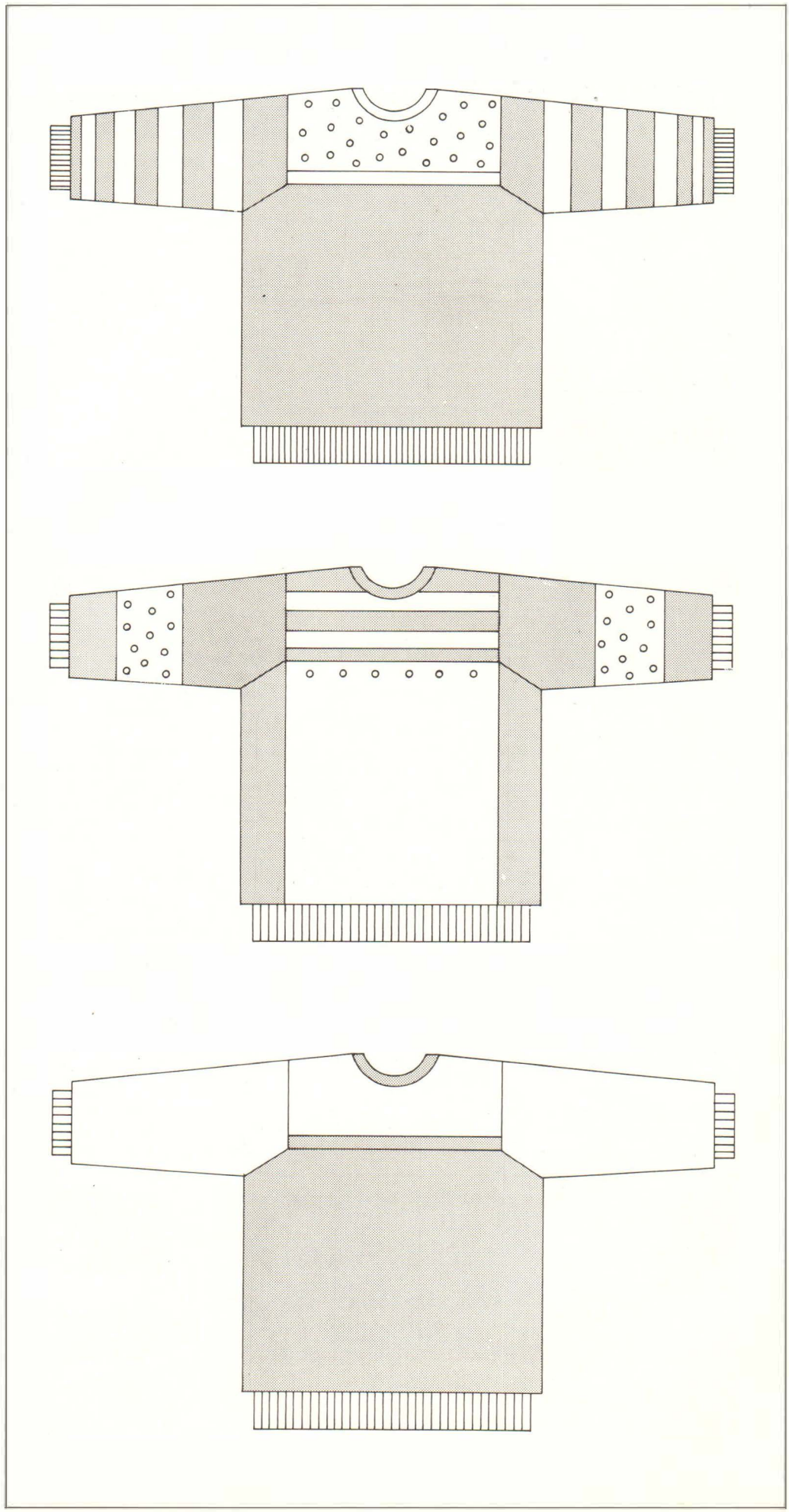
BOTTOM RIBS (KNIT TWO)

Using MC, cast on in 1x1 rib 151(165,179,193) sts. K tubular rows. Using rib tension, K40 rows. Trans sts to RB. With wrong side of work facing you, pick up evenly close to edge front of garment and push Ns forward. K1 row and cast off.

Knit the same again for the back.

TO MAKE UP

Sew in sleeves using small backstitch hem. The markers on the sleeve fit into the centre of underarm centre stripe on body section. Join ribs and back of neckband. Buttonhole stitch around holes. See illustrations for other ideas using same garment shapes.



'Cocktails'

DESIGNED BY KATHRYN METCALFE

Knitting should be fun as well as practical and profitable and who would not enjoy wearing these lovely garments. Start knitting them now and you will be ready for the holidays.

MACHINES
These instructions are written for standard gauge punchcard or electronic machines.

YARN
Yarn Markets 4 ply Wool/ Acrylic and 4 ply Jamaica.

FIBRE CONTENT
75% Acrylic, 25% English Wool.

COLOUR
We used Navy (MC) and Jamaica (A).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Uppingham Yarns Ltd, North Street East, Uppingham, Leics LE15 9QL. Tel 0572 823474.

SIZES
To suit bust 91(97,102)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
2 x 400g cones in Navy (MC).
1 x 400g cone in Jamaica (A).
6 buttons.

MAIN TENSION
28 sts and 40 rows to 10cm measured over 'spot' pattern. (tension dial approx 7·).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Punch card or prepare mylar sheet for the cocktail. You will need to punch as much as needed for the 'spot' pattern. Those with electronic machines will only need to produce one repeat and programme machine as necessary. When knitting change to MT+1 for the cocktail border.

JUMPER
BACK
Using MC, cast on 136(144,150) sts for 1x1 rib. Using MT-3, K24 rows. Trans sts to RB. RC000. MT K1 row. CAL. Set machine for Fair Isle. K1 row. Cont in patt to RC 132(128,128). Cast off 4(5,5) sts at beg of next 2 rows. Dec 1 st at each end of ev row until 96(102,96) sts rem. Then on ev alt row until 90(94,94) sts rem. K 52(54,54) rows. RC208.
SHAPE SHOULDERS
Cast off 10(11,11) sts at beg of next 4 rows and 11 sts at beg of foll 2 rows. Using WY over rem sts, K a few rows and release from machine.

FRONT
Knit as given for back until RC182.
SHAPE NECK
Using nylon cord K 52(54,54)sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K1 row. Dec 1 st at neck edge on next and ev foll alt row until 31(33,33) sts rem. K12 rows. Cast off 10(11,11) sts at beg of next and foll alt row, K1 row. Cast off rem 11 sts. Return centre 14 sts to WP and using WY K a few rows and release from machine. Return rem sts to WP and finish to match first side reversing shaping.

SLEEVES
Using MC cast on 50(56,56) sts for 1x1 rib. MT-3 K24 rows. Trans sts to RB. RC000. MT K1 row. CAL. Set machine for Fair Isle. K1 row. Cont in patt shaping sides by inc 1 st at each end of ev 8th row until 90(94,94) sts. K16 rows. RC152. Cast off 4(5,5) sts at beg of next 2 rows. Dec 1 st at each end of ev 4th row until 82 sts rem, then on ev alt row until 28 sts rem. Cast off.

NECKBAND
Join right shoulder seam. Push 107 Ns to WP. With K side facing pick up 29 sts down left side of neck, 14 sts across front. Inc 2 sts evenly, 29 sts up right side of neck and 28 sts across back. Inc 5 sts evenly and place on to Ns. MT K1 row. Trans sts for 1x1 rib. MT-3 K8 rows. MT-4 K8 rows. MT-3 K8 rows. K1 row with nylon cord. Using WY K several rows and release from machine.

WAISTCOAT
Using MC cast on 144(150,156) sts for 1x1 rib. MT-3 K24 rows. Trans sts to RB. RC000. MT and MC K1 row. Insert punchcard/ mylar sheet for cocktail pattern and set machine for Fair Isle. K1 row to set patt. Join in A and cont in patt to RC150. RC000. Cast off 10 sts at beg of next 2 rows then cont straight to RC 86(90,96).
SHAPE NECK AND SHOULDERS
Put 26(28,30) centre sts and all sts at left on to nylon cord. Cont shaping by casting off 1 st at neck edge on ev row and *at the same time* casting off 7(8,8) sts ev alt row 4 times, then rem 9(7,9) sts. Return sts to UWP. Cast off centre 26(28,30) sts and complete to match first side.

RIGHT FRONT
Using MC cast on 66(72,76) sts for 1x1 rib. MT-3 K24 rows. Trans sts to RB. RC000 Cont as given for back until RC 140(150,150). Beg front shaping by dec 1 st at front edge on this and ev foll 5(4,4)th row, 19(23,25) times. 37(39,41) sts. *At the same time* at RC150 cast off 10 sts at armhole edge. RC000. Cont dec at neck edge but keep armhole edge straight until RC 86(90,96).
SHAPE SHOULDER
Cast off 7(8,8) sts ev alt row 4 times then rem 9(7,9) sts.

LEFT FRONT
Knit as given for right front reversing all shapings.

ARMHOLE BANDS
Join shoulders. Using MC cast on 120(126,132) sts for 1x1 rib. MT-3 K14 rows. Trans sts to RB. With wrong side of work facing pick up sts from shoulder edge and place evenly along the row. T10 K2 rows and cast off.

BACK NECKBAND
Using MC cast on 46(48,50)sts for a 1x1 rib. MT-3 K14 rows. Trans sts to RB. With wrong side facing pick up sts from back neck. T10 K2 rows. Cast off.

FRONT BANDS
Cast on 180(188,194) sts for 1x1 rib. MT-3 K14 rows. With wrong side facing hang sts from left front evenly along the row. Make a note of where the 'V' shaping starts so that when doing the buttonhole band you can place the first buttonhole. T10 K2 rows. Cast off. For the buttonhole band K as for other band knitting 7 rows then making 6 buttonholes and finishing with 7 rows. Complete as given for button band.

TO MAKE UP
JUMPER
Fold neckband to right side and stitch down. Remove nylon cord. Join rem shoulder and neck seam. Insert sleeves. Join side and sleeve seams.
WAISTCOAT
Join side seams and finish neck seams. Sew on buttons. ▶

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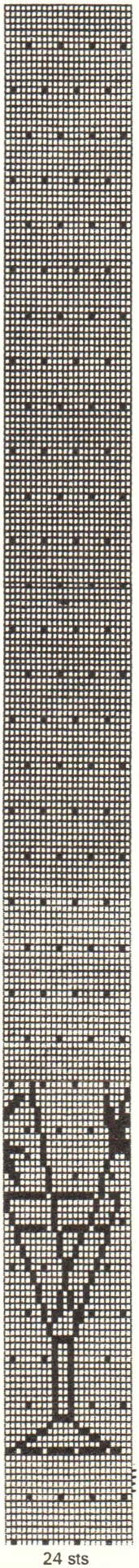
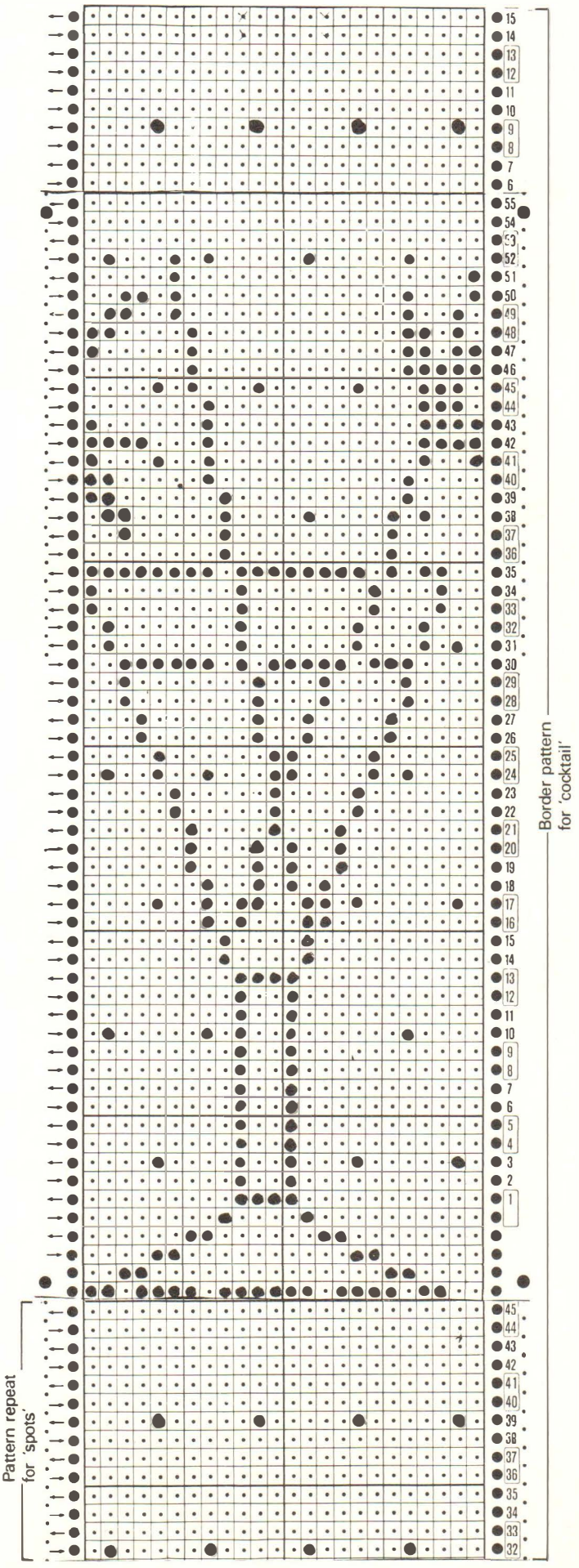

238 rows
24 sts


Pattern repeat for 'spots'
Border pattern for 'cocktail'

Tuck Jacquard Sweater

DESIGNED BY EILEEN METCALF FOR F.W. BRAMWELL & CO LTD

Patterns for the Passap and Pfaff machines are always in demand and this is certainly one to add to your collection.

MACHINES
These instructions are written for Passap/Pfaff Duo 80 and Electronic 6000 machines.

YARN
Bramwell Duo Magic and Rania.

FIBRE CONTENT
Duo Magic is 100% Acrylic. Rania is 80% Acrylic, 20% Nylon.

COLOUR
We used Duo Magic in Royal Plumage (MC) and Rania in Navy (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit bust 86(92,97,102)cm (10cm ease allowed on bust measurements).
Length 25(25,25.5,25.5)cm.
Sleeve seam 55.5cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

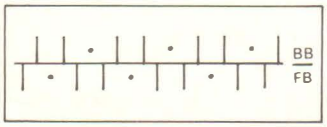
MATERIALS
Bramwell Duo Magic.
1 x 500g cone in MC.
Bramwell Rania.
1 x 500g cone in A.

MAIN TENSION
22 sts and 108 rows to 10cm measured over patt (tension dial approx 3¾/3¾).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
This pattern is written in a slightly different format to our usual Passap pattern, but it is quite straightforward. Please read the pattern through before you start to knit.
Measurements given are those of finished garment and should not be used to measure work on the machine.

2x2 RIBS
Handle down. Orange strippers. Make sure all pushers are in RP and there are no arrow keys depressed. Arrange the number of Ns shown on each bed as for every needle rib. The end needle on the right must be on the back bed. The end needle on the left must be on the front bed. Front bed counting from the right, push back to NWP ev 3rd N. Back bed counting from the same side, push back to NWP the 2nd and ev 3rd N. The needles should now look like this:



You may need to add or subtract 1 or 2 Ns. Turn the racking handle one full turn in an anti-clockwise direction.
N/N, SS 2/2, K1 row.
CX/CX, SS 3/3, K2 rows.
Rack one full turn in a clockwise direction.
N/N, SS 3/3, K1 row. RC000.
N/N, K40 rows of rib.
Push up the in between Ns on both beds.
CX/CX, SS 3/3, K2 rows.
You are now ready to knit the patterned part of the garment.

E6000 MACHINES
Use cast on number 4. After knitting the SX row, put the Ns in a down position out of work then arrange the BB Ns. Follow the instructions on the console using SS 2/2 for the first row, then SS 3/3 for the rest of the cast on and for the rib. K40 rows. When the rib has been completed, bring all the in between Ns on both beds into work.
CX/CX, SS 3/3, K2 rows.
You are now ready to begin the patterned part of the garment.

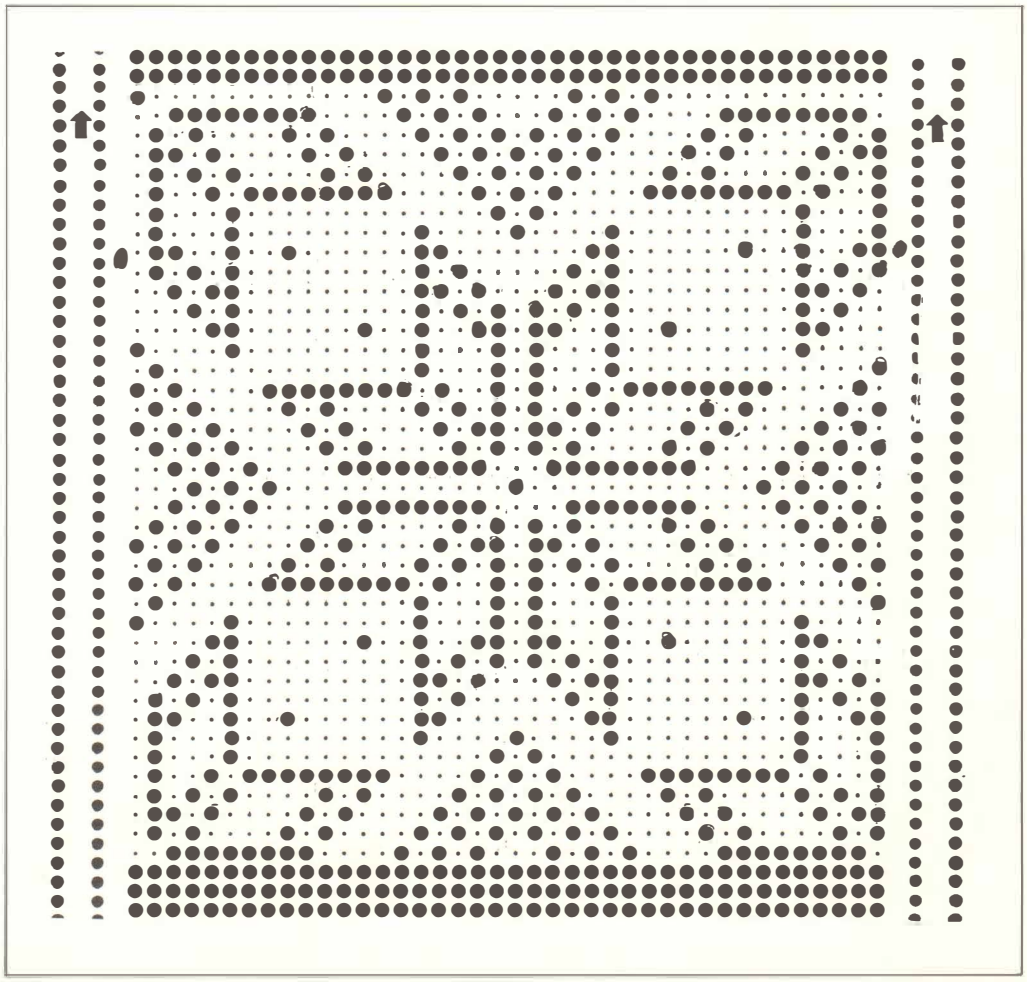
PATTERN
DUO 80 MACHINES
Punch out the Deco card. AX both arrow keys on the back bed, BX and left arrow key on the front bed. Pushers in a one up, one down pattern on the BB. Pushers in work on the front bed. Deco on 4. Handle down. Orange strippers.
E6000 MACHINES
Stitch pattern 1148. Knit Tech 187.
DUO 80 AND E6000
K2 rows MC and 2 rows A throughout the pattern.

BACK AND FRONT ALIKE
Arrange 104(110,116,122) Ns on each bed. Follow the instructions for the rib as given above for your machine. RC000. Knit in pattern, 2 rows MC, 2 rows A throughout. K to RC364 all sizes. Place a marker over each end stitch. RC000. Dec 1 st at each end of both beds on next and ev 4th row, 16 times altog. K to RC 244(244,256,256). Mark the 17th st each side of centre. Cast off.

SLEEVES
Arrange 56(56,60,60) Ns for the rib as given above for your machine. RC000. K in pattern, 2 rows MC, 2 rows A throughout, inc 1 st at each end of both beds on next and ev 20th row, 22 times until 100(100,104,104) Ns are in work on each bed. K to RC444. Place a marker thread over each end st. Dec 1 st at each end of both beds on next and ev 4th row, 16 times altog. K to RC508 and cast off loosely.

NECKBAND
Arrange 120 Ns on both beds and following instructions for 2x1 rib as given above for your machine, knitting 40 rows of rib but omitting the CX/CX rows at the end. Trans sts to BB and K1 row of st st using black strippers. N/GX SS6. K several rows of st st in WY and release from machine.

TO MAKE UP
Join shoulder seams. Do a cut and sew neckline. Sew on the neckband by backstitching through the loops of the last row knitted in main yarn. Remove WY. Turn half of the neckband to the inside and catch down. Insert the sleeves. Join the side and underarm seams.



Lady's Beaded Evening Top

DESIGNED BY ELAINE CATER

Evening wear with just that little 'something extra', a fair description of our beaded evening top beautifully designed and expertly put together to give you a 'top of the range' garment.

MACHINES
These instructions are written for standard gauge machines with ribber.

YARN
Designer Yarn Merino Lambswool (2/8).

FIBRE CONTENT
100% Wool.

COLOUR
We used Blue Pearl Shade 24 (MC).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Designer Yarns, PO Box 18, Longcroft, Keighley, W. Yorks BD21 5AU.

SIZES
To suit bust 91(96,101)cm.
Finished measurement 101 (106,111)cm.
Length 60cm.
Sleeve seam 42(44,46)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Designer Yarn Merino Lambswool.
1(2,2) x 500g cone in MC.
1 x 12g packet pearl beads (5mm size) available from haberdashery departments.
Small crochet hook or tool for applying beads to knitting.
Shoulder pads (optional).

MAIN TENSION
30 sts and 44 rows to 10cm measured over st st after covering work with damp cloth and steaming (tension dial approx 6= MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 12.

NOTE
Knit side is used as right side throughout.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Lace panels are made by hand transferring. Follow charts provided. Apply beads at points indicated on charts. Using crochet hook or beading tool, place bead on hook. Lift selected stitch from needle with hook and slip bead over hook, pulling st through hole on bead. Replace stitch on to needle (a single transfer tool may be easier than the hook for this). Knit next row slowly, pulling work down so that the bead does not catch between the sinker posts.

BACK
With FB in position set machine for 1x1 rib. Push 143(151,157) Ns on RB and corresponding Ns on FB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. RC000. MT-3/MT-3, K32 rows. Trans sts to RB ** RC000. MT, K22 rows. Inc 1 st (Ff) at each end of next and ev foll 22nd row, 5 times altog. 153(161,167)sts. K to RC132.

ARMHOLE SHAPING
Cast off 4 sts at beg of next 2 rows. Cast off 2 sts at beg of next 6 rows. Dec 1 st at each end of next and ev foll alt row, 9 times altog. 115(123,129) sts rem. K to RC214.

NECK SHAPING
Using a spare length of MC, cast off centre 33 sts. Push rem Ns to left of centre to HP. Work first half as follows: K1 row. Cast off 6 sts at beg of next and foll alt row, K1 row. Dec 1 st at beg of next and foll alt rows, 4 times altog. 25(29,32) sts rem. K to RC228. Remove sts on to WY. Move carr to left. Return Ns to WP. Reset RC and work second half to match first reversing the shaping.

FRONT
Work as given for back to **. K2 rows. Commence lace and beading patt as shown in Diagram 1. Cont to work as given for back to RC184. Work lace patt as shown in Diagram 2. At RC196 start neck shaping.

NECK SHAPING
Cast off centre 33 sts. Push Ns to left of centre to HP. K1 row over rem sts in WP on right. Cast off 3 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge of next and ev foll alt row 9 times altog. 25(29,32) sts rem. K to RC228. Remove sts on to WY. Move carr to left. Return Ns in HP to WP. Work left half to match right reversing the shaping.

SLEEVES
Push 113 Ns on RB to WP. Using WY cast on and K a few rows ending with CAR. RC000. Using MC and MT, K 8(8,9) rows. Inc 1 st (Ff) at each end of next and ev foll 8th(9th,9th) row, 19(11,19) times altog.

SECOND SIZE
K8 rows. Inc 1 st at each end of next and ev foll 9th row, 8 times altog. 151 sts.

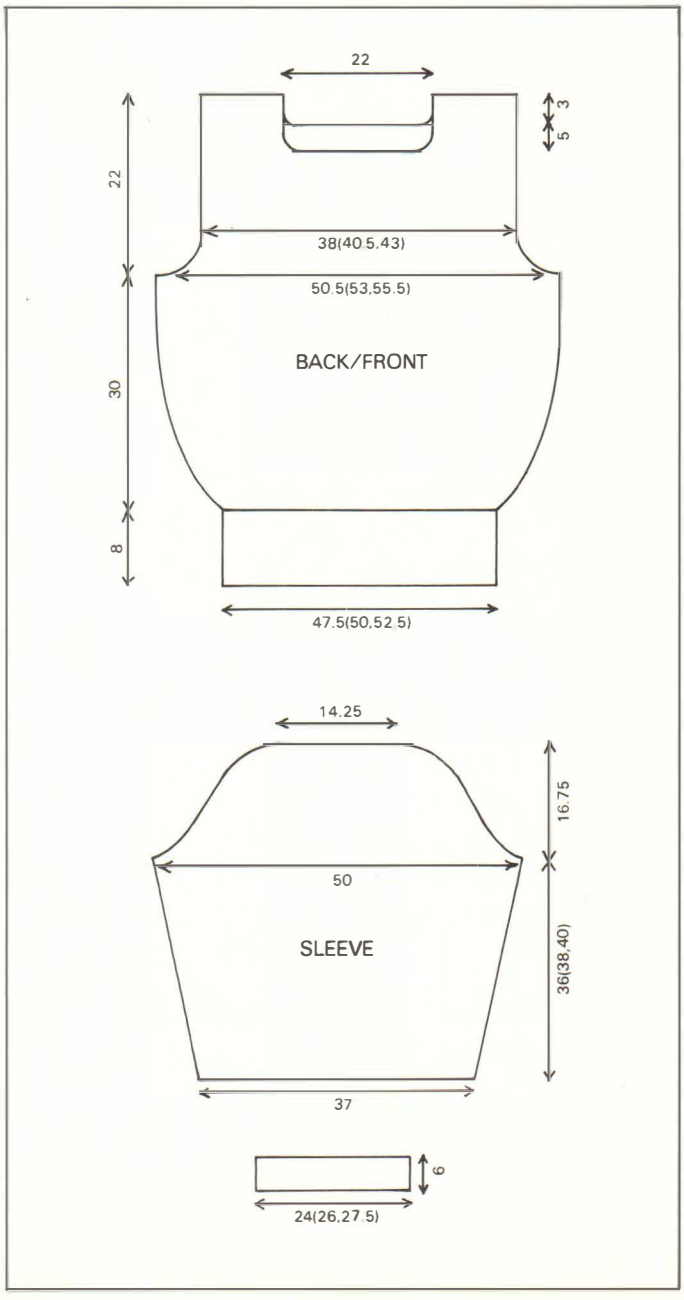
ALL SIZES
K to RC 158(168,176).

SHAPE TOP
Commence lace patt as shown in Diagram 3. RC000. Cast off 4 sts at beg of next 2 rows. Cast off 2 sts at beg of next 6 rows. Dec 1 st at each end of next and ev foll alt row, 21 times altog. K1 row. Cast off 2 sts at beg of next 4 rows. Cast off 3 sts at beg of next 6 rows. Cast off 2 sts at beg of next 10 rows. RC74. Cast off rem 43 sts.

CUFFS
With FB in position and CAR, set machine for 1x1 rib. Push 73(79,83) Ns on RB and corresponding Ns on on FB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. RC000. MT-3/MT-3. K24 rows. Trans sts from F8 to RB. With wrong side of sleeve facing, hang loops of first row of sts knitted in MC on to Ns, gathering work evenly. MT+4, K1 row. Cast off using latch tool.

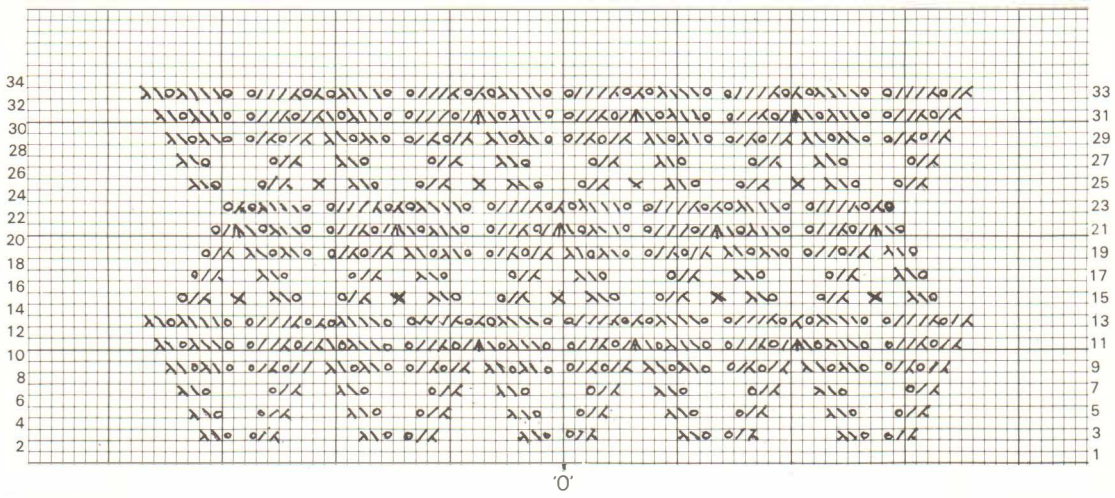
NECKBAND
Push 10 Ns on RB to WP. Using MC, cast on sts by hand. MT, K12 rows. * Pick up edge sts 12 rows below and hang on to centre 2 Ns (Ns 1 either side of centre '0'). K12 rows *. Rep from * to * until work is long enough to fit round neck, approx RC425. Cast off sts. To help mark the '12 rows down point', use hair pins to mark edge sts when working the pick up row, moving pins up ev 12 rows.

TO MAKE UP
Pin out each piece to measurements given. Cover with damp cloth and steam work avoiding ribs. Graft shoulder seams. Set in sleeves folding in 2 pleats at sleeve head, one either side of lace panel. Join side and sleeve seams. Pin neckband in place, easing in neck edges slightly. Adjust neckband and join narrow edge. Backstitch in place. Sew beads on to neckband as in photograph. Tack shoulder pads in place.



Lady's Beaded Evening Top

DIAGRAM 1



Start lace pattern at RC2. Work to RC34. Repeat from row 15-34 throughout until you reach RC185. Work pattern from diagram 2 which includes neck shaping.

DIAGRAM 2

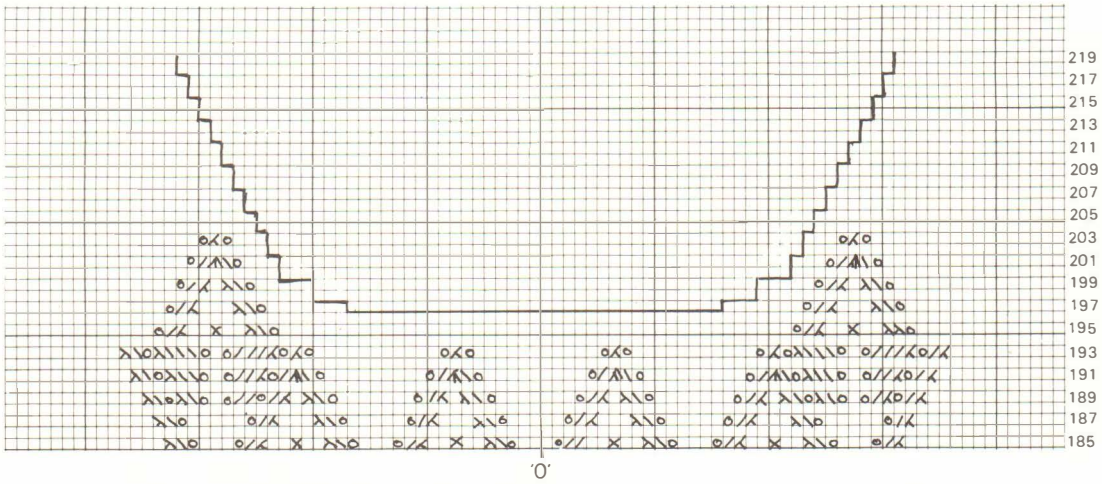
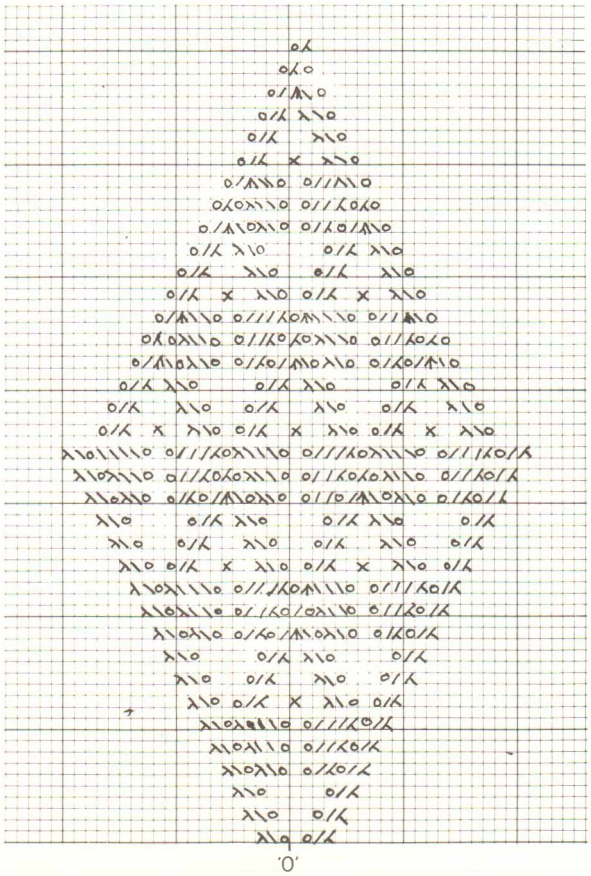
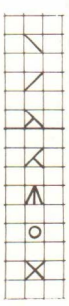


DIAGRAM 3 — SLEEVE LACE PANEL



KEY



= lean st to left

= lean st to right

= 2 sts together

= 2 sts together

= 3 sts together

= hole

= place bead on this st

SPECIAL OFFER

from Marion Nelson

FREE pattern set of your choice with every £9.95 purchase* of the Basic Sweater or Basic Skirt set!

Take it from the experts —

"For Profitable Machine Knitters, time is money and if your time is precious you cannot afford to be without your collection of **Marion Nelson Pattern Cards.** The Basic Sweater Set is an investment that will last as long as your knitting machine and never date or go out of fashion.

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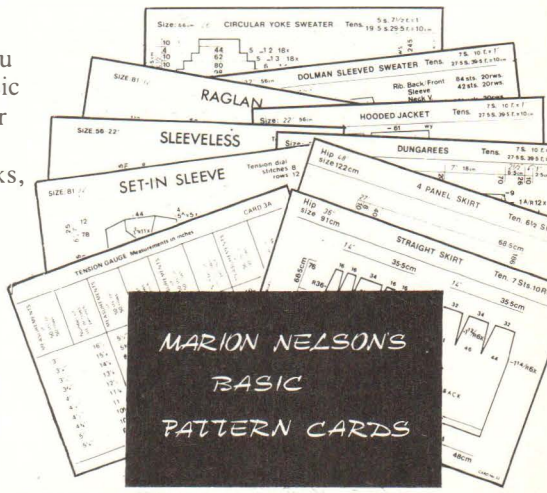
"I wouldn't be without my Marion Nelson cards."

Hazel Ratcliffe
Editor of **Profitable Machine Knitting,**
tutor, lecturer and devoted machine knitter.



LIMITED STOCKS – DON'T DELAY – POST TODAY!

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Please tick which **Basic Set** you wish to order

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I enclose a cheque/postal order for £9.95 for my **Marion Nelson Patterns** ☐

Please charge my Visa ☐ American Express ☐ Access ☐

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(Please allow up to 28 days for delivery) * Price includes post and packing

Choose your **FREE** set from those listed below. As stocks are limited, please indicate your first and second choice.

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- D ☐ **Sideways Knitted Std**
- E ☐ **Circular Yoke Std**
- F ☐ **Basic Patterns for Children 4 ply**
- G ☐ **Basic Patterns for Children DK**
- J ☐ **Sideways Knitted Chunky**
- K ☐ **Chunky Set 1**
- L ☐ **Chunky Set 2**
- M ☐ **Chunky Set 3**
- N ☐ **Chunky Set 4**
- P ☐ **Circular Yoke Chunky**

Pricing their work seems to be a problem for a lot of knitters. ROSEMARY SHEATH tackles it from a book-keeping point of view

Government statistics say that one of the main reasons that new businesses fail is because their prices are not high enough. I know that when I started knitting I worried that I was not charging the 'correct' amount for my garments.

But you will find it easy if you approach the problem from a book-keeping point of view. You can decide later how much to charge for your garment. But you must know how much it costs to produce.

How to work it out

Start by calculating the selling price of just one item. You should total the cost of the yarn, extra materials (eg buttons), pattern, punchcards, knitters wages, a proportion of expenses, plus profit; and that is the price you would charge.

This immediately leads to several questions you must answer before you start knitting.

One or twenty?

The first and very basic question is, are you going to price things differently if you knit many garments of the same style?

You will knit the 20th garment much quicker than the first, and you may save on yarn and extras. So the first garment is always dearer to produce.

But it's much easier to price 'one-offs'. These are usually made to measure in the customer's own choice of colour. So everything you do, and use for the order will be charged to the customer — ie the whole cone of yarn, extra materials, punchcards and pattern. So anything left over is your bonus.

The knitter's (or your own) wages will be calculated at an hourly rate, and based on your own experience of the time it should take.

Wages are not profit

Your wages for knitting are not profit — they are a part of your production costs. Your profit is the extra you add after all your manufacturing costs and expenses.

Profit is what all businesses aim for.

It is how you fund your growth; if you retain some profits (called reserves) you will protect yourself during the lean times.

If your bank manager can see that you are profitable, he/she will be more willing to lend you the money if you need to expand, because it will be clear that you understand the basic reason for being in business and you will score a plus point.

Add a proportion of your expenses

You can calculate this figure from your cash flow forecasts.

For example — if you are going to take two days to complete an order, and you normally work a four day week (16 working days a month) the proportion of expenses should be $^2/_{16}$th ($^1/_8$th).

How much would you earn by not knitting?

So how much profit do you want? You have already calculated that this order will take $^1/_8$th of your manufacturing capacity for the month. If you invested the capital you have in your business in a building society instead, at let's say ten per cent, this would produce £10 per month (based on the figure of £1,244 from a previous article).

So $^1/_8$th of £10 = £1.25; you must make at least £1.25 profit, otherwise it will not be worth investing the £1,244 in the business. You might just as well sit back and collect the interest from your bank or building society.

Your selling price

The price you quote would be calculated like this:

	£
3 cones of yam (she's large!)	32.00
Trimmings etc	8.00
$^1/_8$th monthly expenses (estimated)	5.00
Pattern and punchcards	6.00
Wages —	
16 hours at £4 per hour (eg)	64.00
Packing	2.00
Cost of production	117.00
Now your profit	23.40
If money was invested	1.25
Selling price	141.65

I had a simple rule when I was knitting, and that was to make a decent profit. I added at least 20 per cent; you might want more.

Does the price look right?

Now this brings you to the next question: Is the price you have charged comparable with current market prices?

If it isn't, do you want to increase your profit? Or take a smaller profit?

Is your customer the sort of person able and willing to spend £141.65 on a beautiful shadow pleated skirt suit she is never going to see on anyone else (and that you spent two whole days knitting whilst all your neighbours lazed in the garden during a heat wave).

If she is, why charge an odd amount like £141.65? Doesn't £150 sound better? And look what it does to your profit ratios.

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BRITTANY: 2 ply Cotton now available in 30 stock shades for designers to rangebuild for next year's collections.

FIFTY/FIFTY: Passap and Pfaff Knitters: Due to popular demand, this is our new 1-2 ply Wool/Acrylic for all your Jacquard work.

Our full range is available from stockists throughout the UK or if you don't live near a stockist, please send £2.50 (and large SAE if possible) for our catalogue.

The original calculation is:

$$\frac{£24.65}{£141.65} \times 100\% = \text{nearly } 17\frac{1}{2}\%$$

The new ratio is:

$$\frac{£33.00}{£150.00} \times 100\% = 22\%$$

I've included £2 for packing because an item costing this amount should not be pushed into a polythene bag. It should be carefully folded, wrapped in tissue paper and laid in an expensive box. It adds pounds to the price you can charge.

If your customer does not want to buy at that price, you can decide whether to economise on production costs, reduce your profit, or decline the order with a smile. She may come to you for something else when her funds permit.

That was a simple calculation because you were only dealing with one item.

Twelve outfits equals nearly thirty times the profit

Now supposing you want to work out your costs for producing 12 garments. It will not be a straight multiplication by 12.

For example:

	£
You knit in four colours and smaller sizes so you need 27 cones	287.82
You are much quicker knitting so you take only 115 hours	460.00
Trimmings can be shared, so cost is	32.00
Punchcards and pattern — another saving here — the same	6.00
Expenses based on 14/16 of the month	35.00
Packing — don't economise here	24.00
Total	844.82

This brings your cost of production down to £70.40 a suit.

Now, if you charge £150 as before, your net profit ratio is a staggering 113% and your profit per suit is £79.60.

But, if you keep to the same profit ratio (ie 22%) the price you would charge would be:

	£
Production costs	70.40
If money was invested	.72
Profit 22%	15.48
Total	86.60

The choice is yours, but if you are undecided, prepare a Cash Flow Forecast using each set of prices, and including the large amount for materials to pay in advance. This should help you with your decision.

Think profit

Only you know the sort of customers you can sell to: ladies wanting exclusive made-to-measure suits; not-so-slim customers wanting stylish jackets; mums bringing up a family and watching the pennies, might only be interested in school pullovers, Turtle jumpers and summer cardigans.

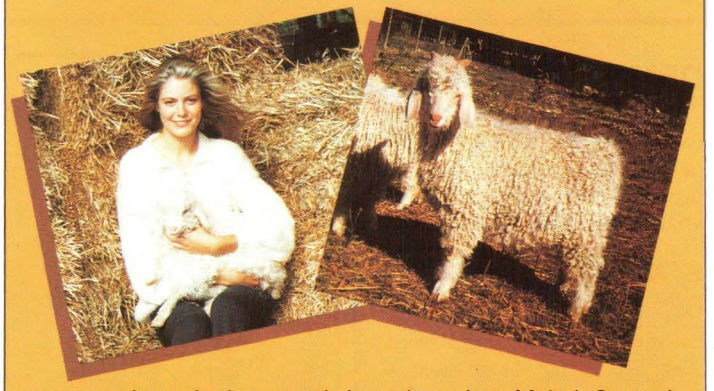
But there are many easy and quick-to-knit garment patterns and you can buy yarn in bulk at a discount. With practice, you can cut your time and costs to increase your profit.

All the time look out for something different (and easy) which is profitable. Every year fashion changes — bobble hats, legwarmers, lacy shawls, My Little Pony sweaters, snoods, Turtle sweaters etc. Keep an eye on it and, like some of my own customers, you can make a lot of money knitting.

● Next month: How to decide what to knit for whom and how some of my customers made a lot of money knitting

WIN A WEEKEND!

There are three wonderful 'Mohair Centre' weekends to be won in another of our easy-to-enter competitions



Readers who have read about the unique Mohair Centre in the April issue of *PMK* will be happy to learn that we have three Mohair Weekends on offer, by courtesy of Martin and Jacky Webb — in another of our easy competitions.

You'll travel to lovely Sussex for the weekend which touches on all aspects of mohair including production, spinning, dyeing and weaving plus a chance to specialise in whatever interests you most. You can relax and get away with a spinning wheel and 'live mohair' for a weekend in a friendly social atmosphere, adding a new dimension to your machine knitting.

Materials are provided and the weekend, which normally costs £40, includes lunch and refreshments; you can make B&B arrangements and your Saturday evening meal locally, or if you have a caravan you can park on the farm. Winners will be asked to make their own arrangements through Jacky Webb, to choose a suitable date and fix up accommodation.

● For a free brochure on the Mohair Centre and its products, write to The Mohair Centre, Brickfield Farm, Laughton Road, Chiddingly, Lewes, East Sussex BN8 6JG (Tel: 0825 872065 or 872457).

RULES OF ENTRY

The prizes will be awarded to the first three correct entries drawn after the closing date.

The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne Ltd and the Mohair Centre.

The prizes must be accepted as offered. There will be no alternative cash or otherwise.

The decision of the Editor and Judges is final and no correspondence will be entered into.

Entries arriving after the closing date or not complying with the rules will be disqualified.

The prizewinners will be notified and the results published in a future issue of *Profitable Machine Knitting*.

TO WIN A MOHAIR WEEKEND —

Just unscramble these three anagrams, write your answers in the spaces provided, complete the coupon and mail it to 'Mohair Competition' at the address given below to arrive not later than May 31, 1991.

1. HAMORI _____
2. RONAGA _____
3. NPSNIIGN _____

Name .....

Address .....

.....

..... **Postcode** .....

Telephone No .....

Post today to: **Mohair Competition, Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS**

Use plain paper if you do not wish to cut your magazine.

DEMONSTRATION TIME

One of our club leaders wrote to ask for some advice on giving demonstrations at knitting clubs so here we go.

SEEING IS BELIEVING

We all learn best in different ways but I am sure that most of us would agree that it is far easier to learn and understand when we see something being done than ever it is to read or even listen to tapes. If you have ever tried to describe how to do a sealed buttonhole on paper you will know what I mean. Demonstrations are an invaluable teaching aid but they can present problems at clubs and classes especially where large numbers of people are involved.

WHO SHOULD DO IT?

The first problem is finding someone to actually do the demonstration. Many an expert knitter would cringe at the thought of demonstrating a technique in public even to people she knows well. This can be overcome I think by only asking people to demonstrate things that they are happy and familiar with and not leaving them open to random demonstrating.

PLANNING

This all boils down to planning the programme and sticking to it. If you have a knitter in your club who is expert at a particular neckband or pocket, ask her specifically to demonstrate that technique and nothing more. Have a number of individuals all taking responsibility for one or two items and then they will feel that they can demonstrate with confidence. They can practise their piece beforehand and even prepare a few notes if necessary. Imagine a club evening with half a dozen different demonstrations each conducted by a different person. Wouldn't it make for an interesting and valuable evening and no one individual would feel unnecessarily burdened?

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Please send us a colour picture — and, if you wish, add a few words on a postcard about your chosen model.

Post it to the Editor, Profitable Machine Knitting, 144 Frant Road, Thornton Heath, Surrey CR7 4JU to arrive not later than May 31, 1991. Please include an SAE if you want your picture returned.

NUMBERS

Where clubs have large attendances the fact that you have several different demonstrations means that you can divide them into smaller more manageable groups and equipment, and space permitting, you can have more than one demonstration going on at the same time. If you are limited with space and to only one machine then it is still desirable to have small groups and perhaps the remainder of the club can be engaged doing something else whilst waiting its turn.

THE PROGRAMME

Ask a few weeks in advance what techniques your club members would like to see and then you can draw up a programme. Anything else that crops up during the evening can be added to the next list and dealt with as soon as possible. It is much better to wait and get it right than try to show someone off the cuff when you are not properly prepared.

YARNS FOR DEMONSTRATION

It is my firm belief that odds and ends as a general rule are not always suitable for demonstrations. A light coloured 4 ply acrylic is fine for demonstrating simple, basic techniques such as casting on and off, increasing and decreasing etc but if you are trying to inspire someone to tackle single motifs, lace knitting or Fair Isle you need to use the appropriate yarn so that the end product is not only technically correct but is also pleasing to the eye. A demonstration should leave the watcher eager to go home and get cracking and a blotch of dark colours that are too thick or too thin will not suffice.

KISS

Betty Abbott's saying: 'Keep it simple stupid' applies here. As club leaders and class tutors we tend in our effort to give value for money, to give too much and all that we do is confuse the student. One or two techniques thoroughly understood are far better than a feast of ideas that stay as ideas in our head or in our note books but that never materialise on the machine.

NOTES

Everyone likes to have notes on the subject but if the watchers are frantically taking notes they are bound to miss something vital. If funds permit have some notes supplied or if not then arrange with club members that they pay sufficient to cover the cost of the photocopying; no one will mind and it will save time and things being missed. You can also allow time after the demonstration for people to ask questions and then jot down any extra notes and then once again this saves any interruption of the demonstration.

BLUE PETER

It makes a successful demonstration if you take a leaf

out of Blue Peter's book and use the 'I prepared this one beforehand' technique. If you are demonstrating Fair Isle it is encouraging if you can show an attractive sample or a finished garment perhaps. Time consuming techniques can be speeded up by having bits at various stages prepared, no one wants to sit for ages whilst you transfer a lot of stitches or punch out a card for example but by thinking the demonstration out beforehand you can be prepared and make life much easier for yourself.

PROBLEMS IN THE AUDIENCE

Just now and then you will have a difficult customer who knows a better way than you... the answer is simple, invite him or her to demonstrate it AFTER you have finished. You will either learn something which is fine or you will find that he or she has disappeared before they are due to perform.

FINALLY

Demonstrations can be invaluable to those learning and they can be fun for those who are doing them if the following rules are observed:

1. Keep it simple.
2. Plan it well beforehand.
3. Stick to the planned programme.
4. Share the responsibility.
5. Make provision for notes.
6. Keep control of the demonstration by having small groups and avoiding interference, however well it is meant.

LETTERS

We have one or two letters from our club leaders.

June Ham from DRAYTON MACHINE KNITTERS wrote to tell us that their club has been running successfully now for a year. The club meets in the Lower Hall of the Drayton Institute, Havant Road, Drayton, Portsmouth at 2pm on the second Monday of each month. June would like to know if there as a special Passap/Pfaff club in the area and if not then she would be prepared to start one as she feels that there is a need for such a club. If anyone would like to contact June they can do so on 0705 385211 or write to her at 7 Sea View Road, Drayton, Portsmouth PO6 1EN.

TAUNTON MACHINE KNITTING CLUB meets on the first and third Tuesdays of the month at 7.30pm at the Adult School, Harcourt Street, Taunton. Any further information can be obtained from Gwen Tromans on 0823 333564. Gwen goes on to tell us that they are fortunate in having Valerie Meecham who holds courses on Passap/Pfaff and Japanese machines ranging from beginners to advanced. These are held at Speke Hall, Dowlish Wake. There are also courses and workshops at Dillington College and Swanmead Community School, Ilminster. Valerie is also willing to speak to clubs and can be contacted on 0460 54670.

At JAY GEE the machine knitting shop, 100 Station Road, Taunton, there are a number of workshops planned throughout the year. Jay Gee will also be holding their 4th Taunton Annual Machine Knitting Show on Saturday 16th November 1991. More details can be obtained by telephoning 0823 336815.

DRONFIELD KNITTING CLUB

The newly formed knitting club at Dronfield meets on two separate occasions. The afternoon session meets at the Gladys Buxton site on alternate Tuesdays at 1pm and the evening session meets at the Henry Fanshawe site on alternate Mondays at 7.30pm. For more details contact 0246 412122 or 0246 416619.

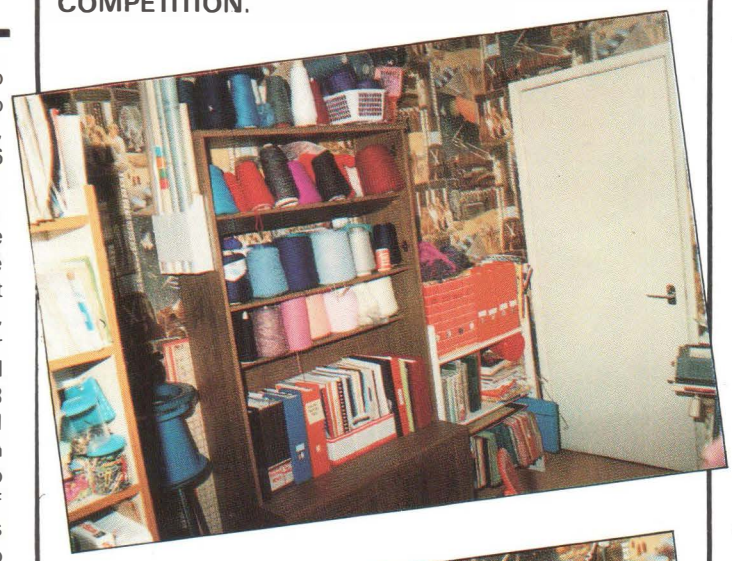
CLUBS AND INSURANCE

One of our readers wrote a concerned letter to us about insurance on club premises both with regard to public liability and equipment. Our legal expert Steve has been consulted and an article to answer the questions is in the pipeline.

To all club and class leaders keep up the good work and keep in touch.

WINNING WAYS

A wealth of tip-top ideas from Mrs Una Barbour of Sussex wins her our HOBBY HIDEAWAY MINI COMPETITION.



It was a close thing — we were most impressed by our readers' ingenuity. Some of you were literally using the corner of a room — others enjoyed the luxury of a Portacabin, but whichever it was, everyone seemed to make the most of the space available! Our undoubted winner, however, was Mrs Barbour of Billingshurst, West Sussex, whose beautifully presented entry was just packed with useful ideas.

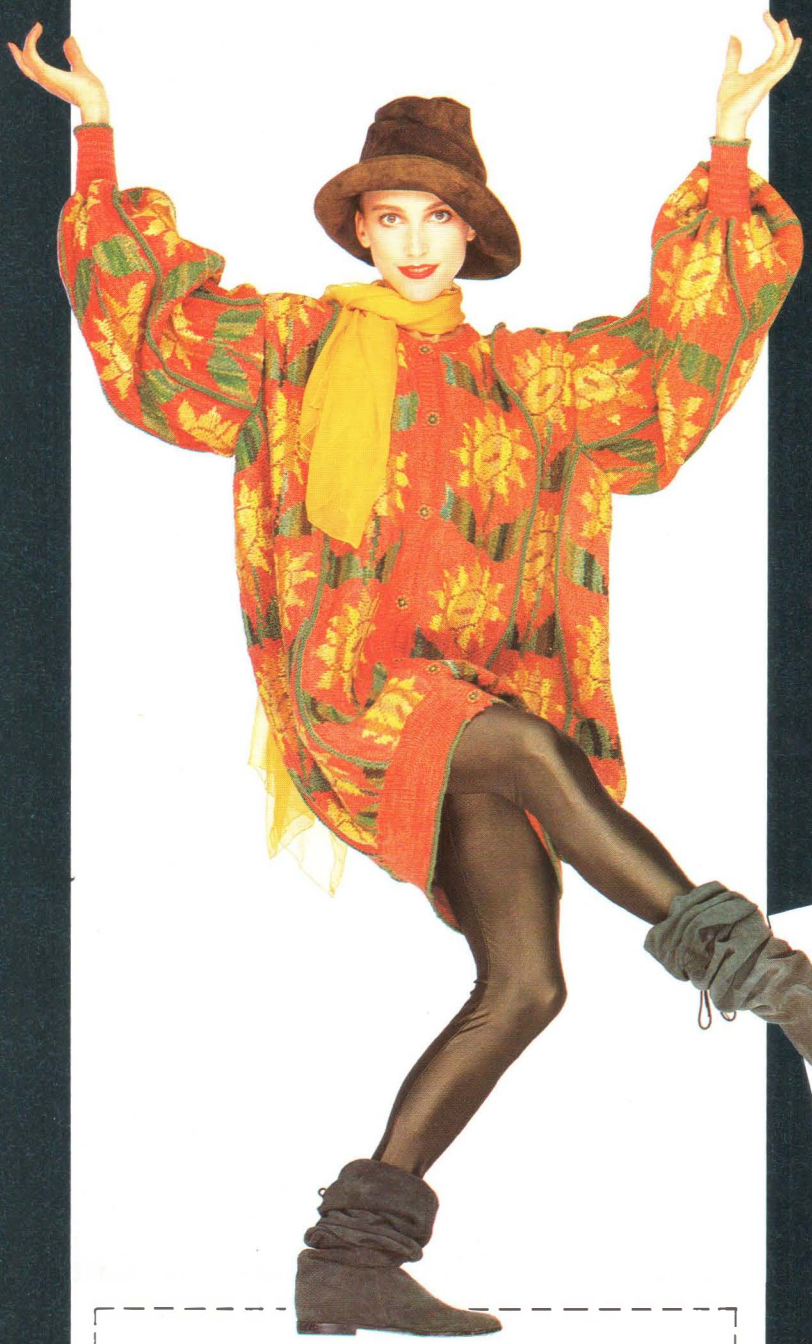
Our illustrations show just how every inch of space was utilised... hooks on the side of a bookcase were used for extension rails and a metal ruler; a bookcase holds sewing spools in baskets; and the window ledge is pressed into use to hold a sewing machine. A dressing table bought in a car boot sale holds a small TV and has room for laying on a garter carriage, and the typist's chair has height adjustment. Boxes from kitchen foil are perfect for Knitleader sheets, rulers and an In-Ex steaming kit, while files hold magazines. And there's more... an old sewing box takes the colour changer and tools and after all this, Mrs Barbour plans to have more shelves to hold yet more magazines — undoubtedly *Profitable Machine Knitting!*

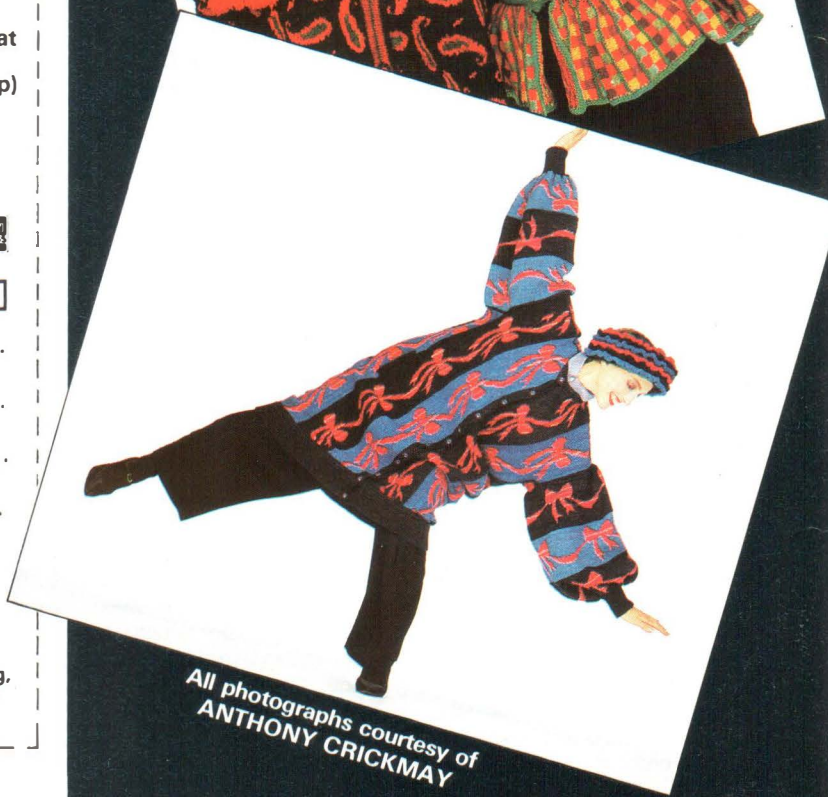
A truly worthy winner — Mrs Barbour will have a year's free subscription together with a free binder.

Special Offer

Our very special book offer this month is *Passion for Colour* by Sarah Burnett (published by Conran Octopus) — yours for just £17.99 post free.

A very special book indeed is *Passion for Colour* with Sarah Burnett's unique designs, a glorious blend of pattern and colour inspired by the beautiful countryside where she lives. Designs are from diverse sources and lavish necklines and cuffs, extravagant sleeves and handmade buttons create a truly distinctive look. A fabulously-illustrated book, photography is by Anthony Crickmay. The book has a section on hand dyeing — and although written for handknitters — it will be an inspiration for all who love knitwear. A lavish supply of charts make for easy conversion to machine knitting. Send for your copy today by completing the coupon below.





All photographs courtesy of ANTHONY CRICKMAY

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Please use plain paper if you do not wish to cut your magazine.

Supply lines

by A R TRAYLEN
Yarn Markets (UK) Ltd

We all enjoy a puzzle and here is one that will test your knowledge of your suppliers.
Each of the words down is the trade name of a supplier to machine knitters. By completing them you should end up with 1 across as a well known supplier. All of them advertise in the knitting machine magazines.

1 Down. An extensive canine.
2 Down. Seven brides for this one.
3 Down. Thelma's more than a graph.
4 Down. Who supplies 'RAGING' (anag)?
5 Down. You need one for a locked door.
6 Down. Nina has many.
7 Down. Slalom & Sharma no doubt is this.

									7	
									X	
					4			6	X	
					X			X	X	
			2	3	X		5	X	X	
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SNAG BOX

Sorry — we have a snag in the Spring Jacket on page 26 of the March issue. In the table of colour changes, after 2 rows C it should read 2 rows E and then 4 rows D etc. Many apologies.

Variations on a Theme article on page 25 of the April issue, Samples 3 and 5 are wrongly numbered. 3 should be 5 and vice versa.

● May Thought for the Day

'There is no failure except in no longer trying.'

● The *Profitable Machine Knitting* HELPINE is there to answer your questions or queries. Ring 0323 27074 between 8 and 9 in the morning and after 6 in the evening. We'd love to hear from you.

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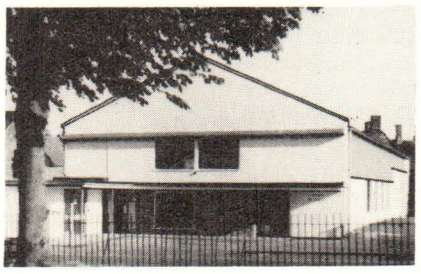

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Fit to drop

There's more to dropped shoulders than meets the eye and in her article this issue DORIS COUTTS makes sure that you know how to achieve that all important accurate fitting

Though there is a tendency in the fashion designs toward a more fitted line, the drop shoulder outline is still a great favourite. But if you're not following a specific written garment, or you or your customer doesn't conform to standard measurements (and that goes for a lot of us, especially with regard to sleeve lengths) it is helpful to know how to measure... I was going to write 'yourself', but you'll need a helping hand for an accurate result!

The first question is from where to measure the sleeve. Not the shoulder point as for set-in sleeves (see Figure 1) since there's no armhole shaping and the essence of the dropped shoulder is that the shoulder point comes part way down the arm. And not, of course, as for a raglan (see Figure 2) which is measured from the point at the base of the side neck.

You need to measure as indicated in Figure 3, as follows: stand with your arms stretched out to the side at shoulder level and get a friend to measure from one wristbone right across the back to the other wristbone; make a note of this (AB), then get the measurement from shoulder to shoulder, which is the normal back width (XY).

To get the sleeve length, take the shoulder width away from the total measurement and divide the result by two: (AB—XY) ÷ 2. The result is the sleeve length, including the cuff, measured on the straight. You don't need to worry about the extra length on the underarm seam, this takes up in wear.

Because there is no shaping for armhole or sleeve top (which makes it easier fitting) you need to increase the depth of the armhole by one to two centimetres for children and up to three to five centimetres for adults. Reverting to inches for a minute for those of us who are more used to this, ½in for the tinies up to 1½in to 2in for adults. My normal set-in sleeve armhole is 8½in, dropped shoulder 10in. It also makes for an easy fit to add 3-5cm (1½ to 2in) to the overall chest/bust measurement, plus ease.

The width at the top of the sleeve needs to be double the depth of the armhole — as you can see from Figure 3. Take your normal wrist measurement and work out from your tension swatch the number of stitches to cast on, how many to increase and in how many rows (don't forget to deduct the depth of cuff when working out decreases).

Or, of course, you can do a charter outline and work from that. Mark the armhole position when knitting the front and back — again, this is an easy design to work simply from calculations (see my articles in *PMK* March and April 1990) and I find the safest way of making sure the markers won't pull out is to put the latch tool behind the end stitch draw through a loop of contrast yarn and then, going in front of the stitch, pull the two ends of the contrast yarn through the loop — this won't pull out as a loop over the needle may do.

Now, among our club members we have quite a few ladies who aren't happy in the drop shoulder sweaters — they don't like the feel of the seam on the arm, they find too much bulk underarm, etc. So let's look at some variations.

I find the sleeve sits better and the shoulder seam is less rigid if you add a very slight shaping to the top of the sleeve. Usually I put about ten stitches into holding position alternately each side for six to eight rows altogether, taking off 60 to 80 stitches from the straight top. At 28 stitches and 40 rows to 10cm (4in), this will add under 1in to the sleeve length at centre top, though you could reduce a few rows on the length of the sleeve if you wish — in practice I've not found this necessary.

Another alternative is to cast off at armhole level on back and front about 3 to 5cm (1½ to 2in) of stitches making an indented armhole, and then when you've knitted the sleeve length calculated as normal, you knit straight a further number of rows equal to the depth of the indent (see Figure 4). I find this very comfortable in wear and if you feel guilty about taking the soft option of a dropped shoulder, this should satisfy you!

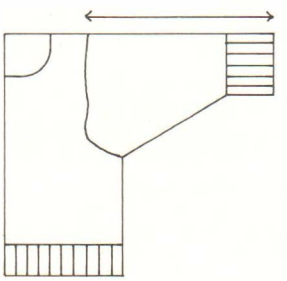


Figure 1 - Set-in sleeve

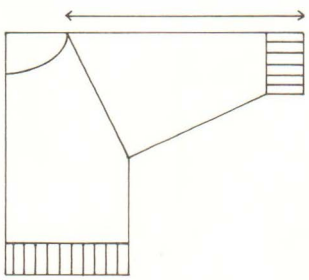


Figure 2 - Raglan

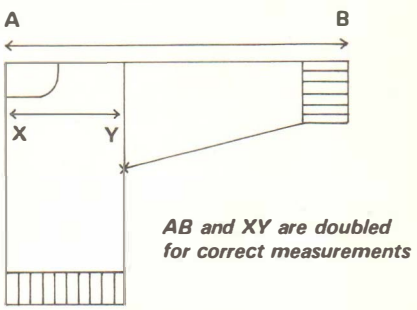


Figure 3 - Drop shoulder

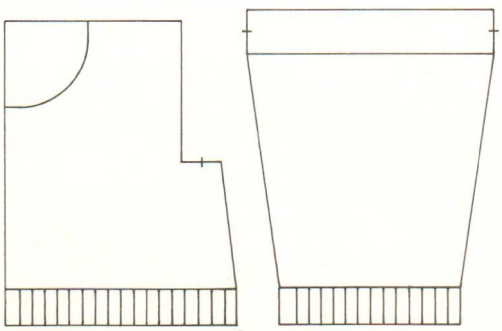


Figure 4

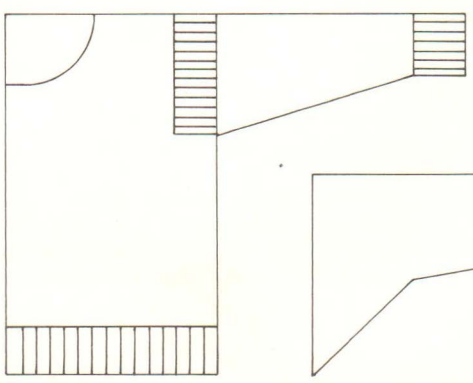


Figure 5

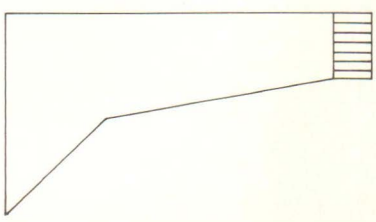


Figure 6 (exaggerated)

Don't be tempted to cut in further than 2in as the seam will come out across the front and look rather ugly. When stitching the sleeve into armhole, go across the top of the sleeve first, then stitch the indent with a separate thread, continuing into the underarm sleeve seam — this is neater than stitching around the corner.

Another idea which is very good at the top of this sleeve is to knit the extension in a rib to match the welts, but keep to main tension for this (or MT-1) as you don't want a tight rib to pull in too much (see Figure 5). This can also be put at the top of a normal drop shoulder sleeve — it makes a good division between patterning on sleeve and body, which may be difficult to match anyway. Or you could use a band of stocking stitch in main yarn for a similar division, or a Fair Isle band if you have used plain sleeves and body with only a waist level band of pattern. Other ideas will occur as you go.

What can be done about the fact that the sleeve is bulky underarm? It does tend to be that way, because you have to increase a lot more stitches than for a set-in sleeve — the width of the complete armhole in fact, because there is no curve to add width to the sleeve top (remember from schooldays, a straight line is the shortest distance between two points...)

An idea I first saw in a Japanese pattern book shapes the sleeve at a normal rate until about 7½ to 10cm (3-4in) before the armhole (in this case, the top of sleeve) — then the rest of the increases are done much faster out to the required width, as shown in Figure 6. As you can see, it is easier to draw this on your charting device, but if you want to calculate, follow a normal set-in sleeve increase for the first part of your sleeve (choose a pattern matched to your tension, of course) and then work out the balance of the increases over the remaining rows. You'll have a bit of unavoidable bulk under the armpit, but most of your sleeve will be normal fitting.

How about some other sleeve variations? A very attractive finish is to knit the sleeve straight, i.e. the width of the top of the sleeve all the way down, and then gathered into a tight cuff. You'll need about an extra 5cm (2in) on the length of this sleeve in order that it may hang gracefully over the cuff — say about 15cm (6in). Cut down the length of the normal sleeve to allow for this cuff and then add the 2in back again.

If this is too much fullness, you can of course do your increases up the sleeve, but cast on with at least one and a half times the number of cuff stitches.

May I suggest an easy way to gather the sleeve into the cuff? Start the sleeve in main yarn, but with a weaving cast on, mark the centre stitch and work four rows in stocking stitch before starting the pattern. When you've finished the sleeve, knit the cuff, transfer all stitches to the main bed, then with right side of sleeve facing the machine, hold the weaving cast on edge up against the working needles. Push two needles at each end through the sleeve and *just below* the cast on row. Now pull on the cast on weaving thread until the sleeve stitches just fit along the working needles, arranging the fullness evenly, with the marked stitch at the centre. Use the end of yarn you've used for gathering the sleeve to knit through the adjoining end needles thus securing the thread and the gathers. Now push your treble transfer tool through the sleeve, always below the cast on and fill up all the needles — if there are any obvious gaps, double hang the work; I must emphasise here that you are not hanging open stitches on the needles, so it is much quicker than starting on waste yarn. Knit one row across, then if liked two or three more rows at main tension before doing a tension ten latch tool cast off.

Another idea you can choose would be for a jacket. Here you would start with a hem, rather than pulling the sleeve in with a rib. If you have a ribber, you could use tubular knitting, rather than making a hem, but if the latter I'd prefer to turn and stitch the hem by hand, rather than on the machine. However, if again you use the weaving cast on, just pick up every other stitch or bar of the cast on, this will make less of a ridge on the right side.

I've assumed that your garment is a patterned one, since the essence of doing a drop shoulder is to allow you to concentrate on the patterning with the minimum of shaping; so perhaps you'd also like to think about a cut-and-sew neckline. If your patterning lends itself to being knitted upside down, you can join the shoulder seams and pick up between the armhole markers, reversing the shaping instructions. For the easy gathering, run a thread through the open stitches when you've finished knitting the sleeve and then proceed as before.

An idea I was introduced to some years ago in the USA was to lift the shoulder seam to form a pleat over the shoulder (bringing the seam virtually to the normal position). This must be tapered off towards the underarm; otherwise it will be too tight — a little length must be added to the sleeve to allow for the pleat — in a stocking stitch garment you could achieve this by short-rowing at each side of the sleeve.

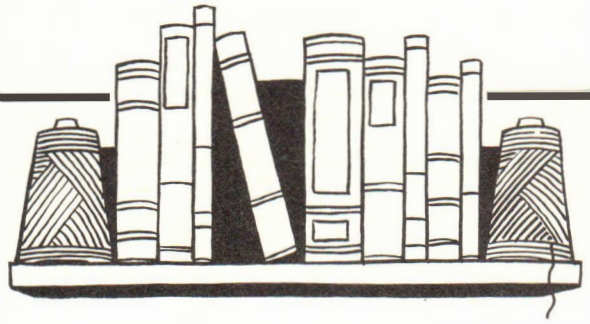
If you have Kathleen Kinder's *Resource Book Pattern Supplement,* you will find measurements for dropped shoulder sweaters running from tinies through to adults, and now we also have Marion Nelson's cards for dropped shoulders, her usual range of sizes, for 4 ply and chunky knits — and if your tension isn't for one of these yarns, you have the measurements and the drawings to help you.

Luck of the Draw...

10 books to be won in another PMK special!

Our very special Freebie this month (or should we say 10 Freebies) are **Size Right** books by Anne Kent. This handy set is designed to enable you to get the size right every time using any yarn and without the need for a charting device. The books include a row and stitch table, step-by-step instructions, a starter pattern, neck and shoulder shaping notes, neckband notes, a 'magic formula' and much more. A separate plastic folder of stitch and row tensions and stitch and row tables are provided for easy access. These books normally cost £4.95 post free, but we have 10 to give away to the first entries drawn. Just send your name and address on a postcard, marked 'Size Right Books', and post to Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.

(PS. If you are not lucky enough to win, you can order the book from Anne Kent, 28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF.)



What's new, what's interesting to machine knitters on the book front

Wouldn't you know it! As soon as I have written a review on the series of books by Carol Chambers on learning to machine knit, I receive the first book of another series by her called ***Learn to Machine Knit with the Ribber No 1*** (1991).

This looks as though it is going to be another excellent series, written in the same format as the first, with a host of information on the ribber, its function, the various settings and again complementary patterns using the ribbing techniques referred to in the book.

This style of writing is particularly helpful because each technique is numbered and each pattern gives the number(s) of the technique(s) used. A real bargain price at £3.95 and available from all good outlets. I should think this is a must for all knitters using Japanese machines and should be put into all club libraries.

I am told No 2 in the series is already out, but things take a little longer to get to us (the poor old Seagull has a hard time flying all those books over the Solent!) Anyway I look forward to the books in the series as they are published. I will update when the series comes to an end.

I don't think that I have covered Knit Pattern Kits in any of my previous reviews, but I have received from Christine Holloway information of the first ***Pat Cook Designs Pattern Kit,*** a Paisley sweater, knitted in Christiana Wools in three sizes (small, medium and large), three different colourways, two styles, saddle shoulders, cut and sew neckline, and for good measure a choice of four body and sleeve lengths for each size. The pattern details are extremely well written with good technique descriptions.

A kit with three colours of yarn sufficient to knit a sweater, complete with instructions for use on the Duomatic 80 or 6000E is £12.75 inclusive.

An optional extra for the 6000E machine is ready drawn sheets to put straight into the machine for an additional £2. I would have thought good value for money and available from Christiana Wools, Whitton View, Leintwardine, Craven Arms, Salop SY7 0LS.

If you would like to update your Christiana yarn catalogue, 90p to the same address will bring one winging in your direction. In addition to the knit kit mentioned above, I have just received details of further beautiful knits from Pat Cook Designs, comprising a Unisex Norwegian Sweater, the lady's sweater which can be lengthened to a dress, and two super jackets. If you apply for the updated Christiana Wools catalogue, you will get details of these kits on the back cover.

A new book about to hit the bookstalls (probably by the time you read this it will be available) is ***Fabulous Fairisle*** by John Allen. It will retail at about £16 in hardback and pre-publication leaks predict that it will be a worthy addition to books on the fascinating subject of Fair Isle knitting.

I was reminded when watching a television programme recently that authentic Fair Isle patterns are those originating from and knitted on that lovely island north of Orkney. My old Nanny was a Scot who taught me to knit traditional Fair Isle on a circular needle and I have never forgotten it.

It's all a long time ago now and how we have progressed — even the Fair Isle knitters use machines!

There is one thing about Fair Isle knitting: it never dates. No matter what the fashion, you can always bet that somewhere in someone's collection, there will be Fair Isle, and long may it continue, say I.

Remember ***Machine Knitters Super Tips Plus*** by Angela Gordon? Well, you cannot keep a good knitter down and another of her books has come to light, ***The Machine Knitting Tutor*** (for single bed knitting machines).

If you are a knitter almost giving up for lack of friendly advice and assistance, this is the one for you. If you are a tutor and you want to streamline and update your classes, this is for you too. From casting on to casting off and finishing, lots of lovely information, well written and at £9.45 (post free in the UK only) very good value. Available from Compact Services, 29 St Helen's Road, Sandford, Wareham, Dorset BH20 7AX.

That's your lot for now — gone to feed the woolly ones. Happy reading.

Andy Levick

Vive la difference

continued from page 12

are offering mixtures of wool with other exotic animal fibres such as silk and angora to the knitwear trade.

There is another important difference. Worsted yarns are usually offered to the knitter 'clean' and woollen spun yarns 'in oil'.

The advantages in knitting with clean yarn are obvious. You do not have to allow for shrinkage after making up; you knit, link and steam or press to shape.

Using a yarn in oil you knit, make up and then wash and dry the garment, having made due allowance for shrinkage. Not only is there more work involved but you will also need more space for drying.

However, although you will have more work there are advantages to this method of working. The oil in the yarn lubricates it during the knitting process. It also strengthens it — it would be almost impossible to knit certain cashmeres or lambswools if you attempted to knit the yarn 'clean'.

Above all if you do your washing properly the finished garment will be much softer.

The oil content of a woollen spun yarn is usually eight to ten per cent by weight. You must allow for this when doing your costings if you weigh the finished garment after you have washed it. The answer is to weigh the garment or garment pieces before you do the washing.

It is worth considering using the two types of yarn withing the one garment. Try knitting cuffs and ribs with a self-coloured worsted yarn in a 1x1 or 2x2 rib which will grip the wrist and waist, with the rest of the garment in a Shetland yarn in which the colour contrasts well or blends with the trimmings. Try bands of stripes with the different yarns. Not only will you get the colour contrast but perhaps also interesting surface effects.

One cannot say that one type of yarn is better than another. Both have their uses and it is up to the knitter to decide which yarn to use for a particular purpose.

A price comparison would have been the ideal way to finish this article. However, at the present time there are so many special price offers on all types of yarn that this is well nigh impossible.

This means that it becomes more important than ever to know about the different yarns available so that you can take advantage of real bargains. Remember that 'offers' are just that; they are seldom repeatable and your customers may well demand continuity of quality and colour from you.

You have worked hard to gain customers. Can you afford to lose them?

● **Next month: Marketing**

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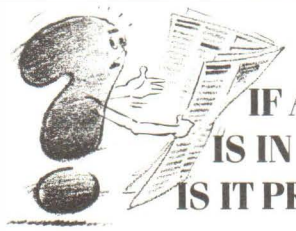

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